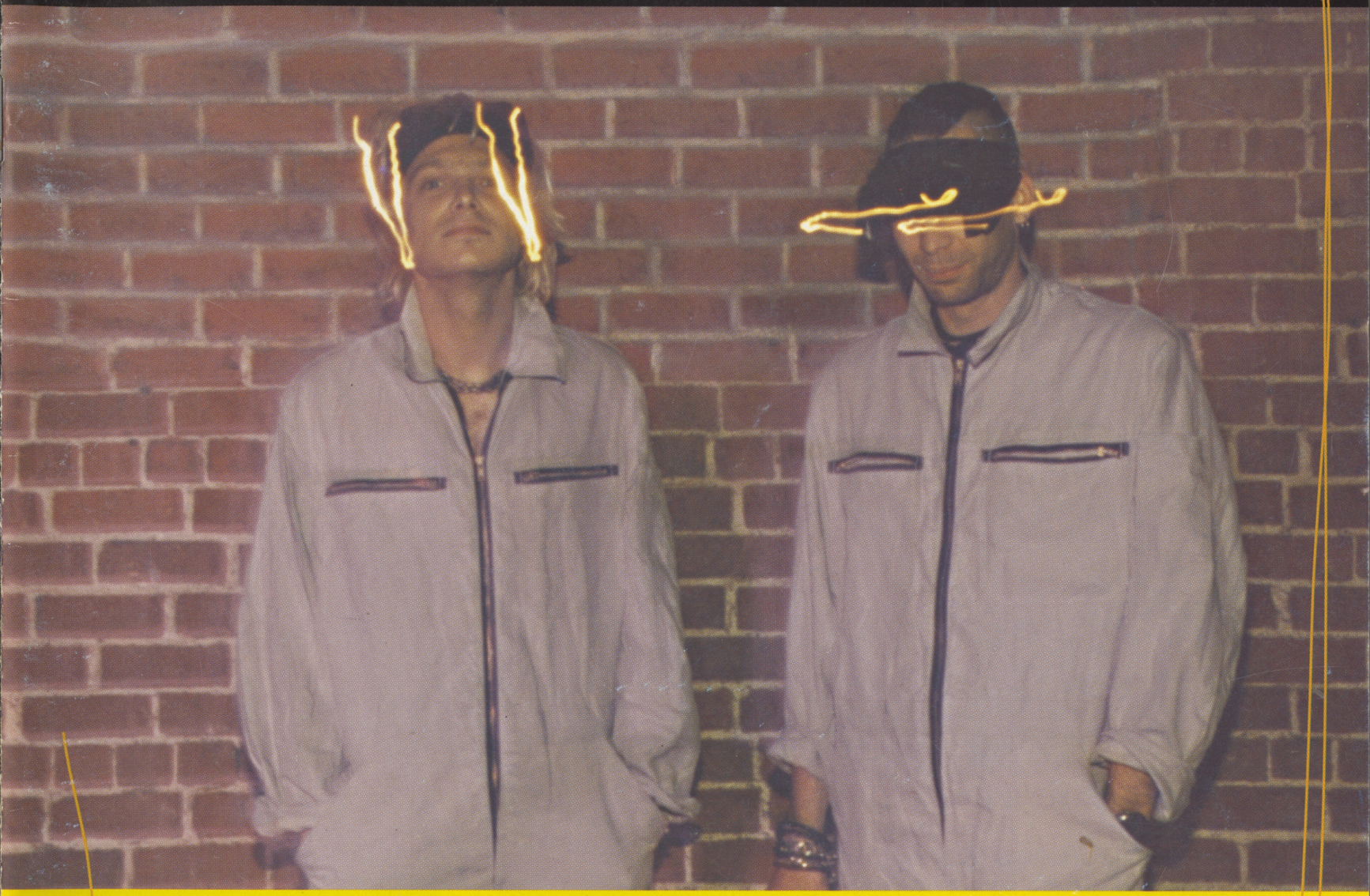
MUTE!

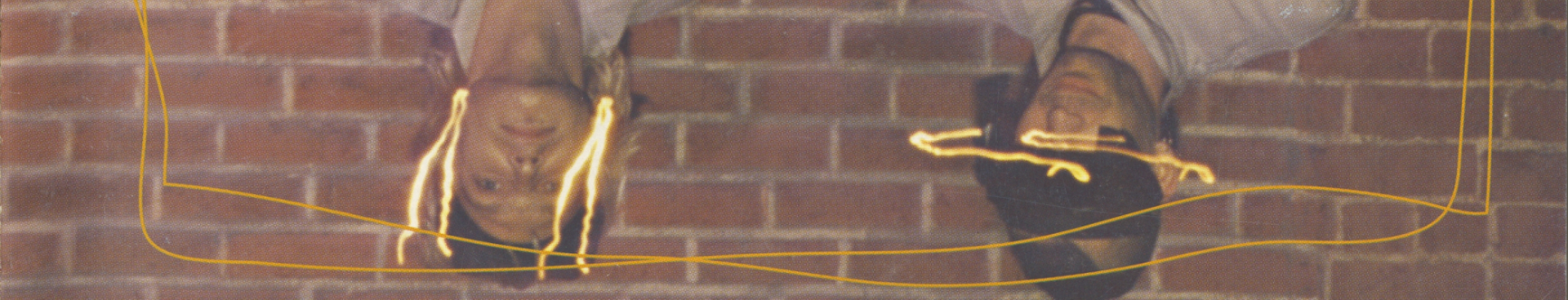
$3.00 US / $4.50 CANADA



Noisex hurts.

ARZt+Pfusch
DJ Tron
Psyche
Tunnel
Recluse

Concrete Nature
Dead Hollywood Stars
Goran Besov
Metarc Studios
Vacuum Records
Any Questions?



cut.rate.box

| new religion |

smashing blend of infectious melodies, catchy subversive electronic pop, distinct-heartfelt vocals and a profound club sensibility ... cut.rate.box take the ever expanding sound of ebm-elektro and revolutionize it! guest appearances by haujobb, das ich, diary of dreams, information society and beborn beton! also includes a special cover of "behind the wheel" remixed by f.a. preve.

GASH10

GASHED!

negative format

| distant pulses |

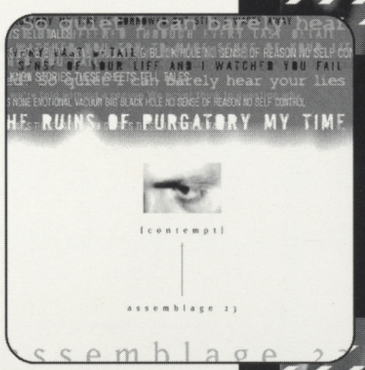
followup full-length to the highly acclaimed "result of a new culture." an exploration into the desolate, restrictive confines of space, evolutionary procreation and the human psyche, a realm of striving and metamorphosis ... of cerebal elektro accentuated by ruthless beats, sweeping hard-trance arrangements and prophetic visions. the perfect synthesis of organic life and technology!

GASH11

assemblage 23

| [contempt] |

long-awaited and highly anticipated debut release of philadelphia's tom shear. "... perhaps one of the greatest electro/ebm albums of the year, contempt is a pure masterpiece ... a beautiful hybrid of energy and passion is melted into a hearty mix of ebm, electro and synth-pop." electroage e-zine



GASH09

GASHED! http://www.gashed.com | gashed@gashed.com

virion sequences

| various artists |

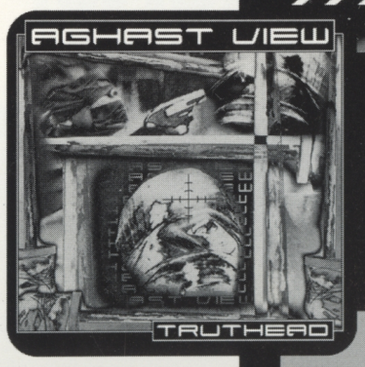
gashed!'s first budget sampler featuring: assemblage 23, kalte farben, neuroactive, aghast view, project pitchfork ncc, new mind, god module, negative format, flesh field, hyperdex-1-sect, concrete nature , gridlock and suicide commando. "virion sequences is a top-notch compilation ... the sound that will be the 'industrial' of the next millenium." industrial bible

GASH08

aghast view

| truthead |

sonic interpretations of the aghast view truth by :wumpscut:, gridlock, funker vogt, decoded feedback, new mind, negative format, neuroactive, in strict confidence, ology and infact. also includes unreleased re-interpretations and new material by the aghasterrorists themselves. ep priced!



GASH06

ON THE HORIZON: | NCC | CONCRETE NATURE | AGHAST VIEW |

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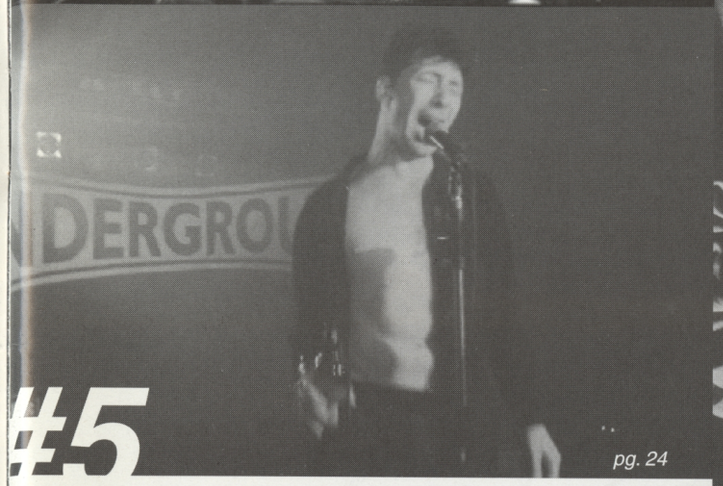

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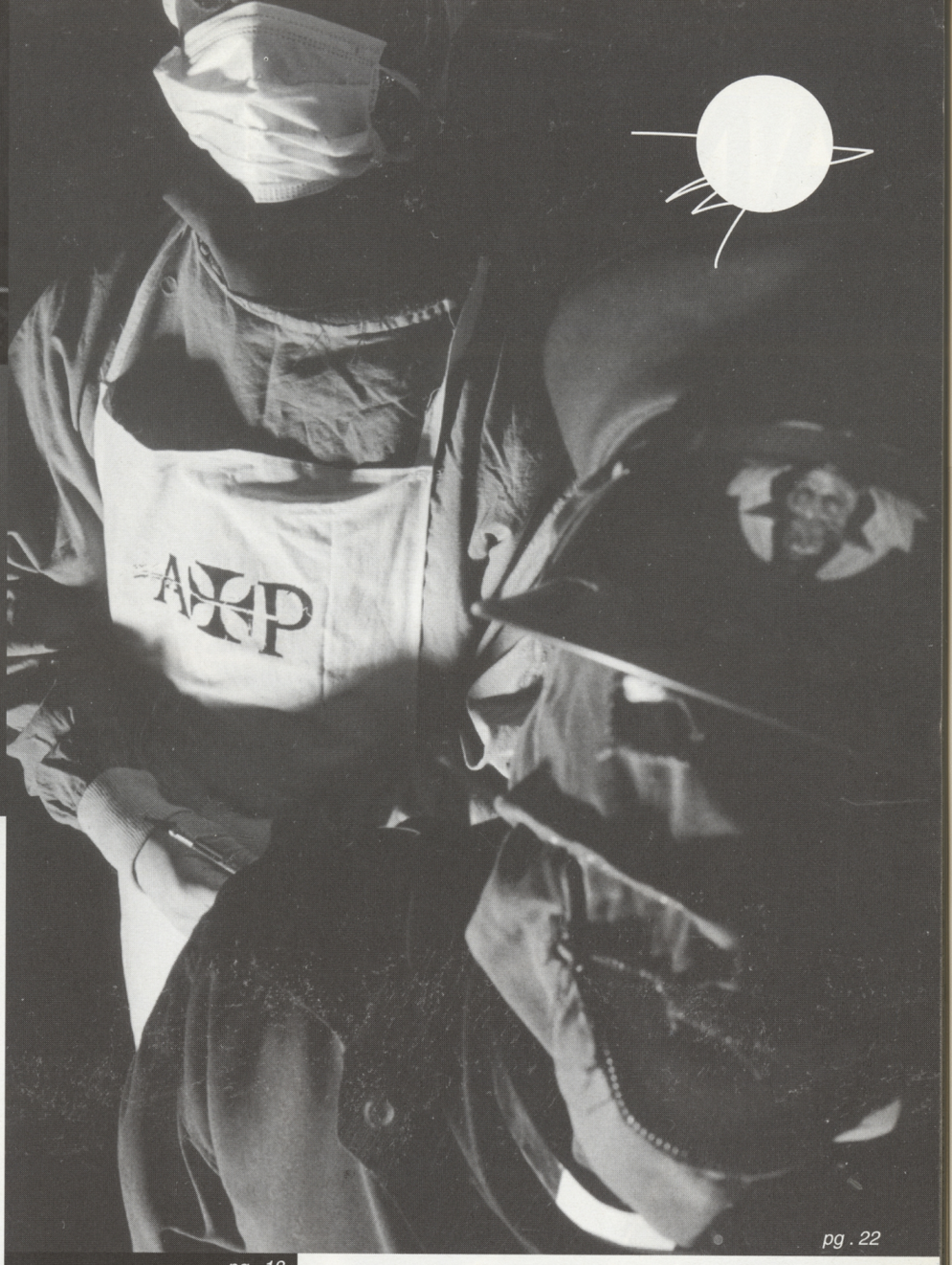

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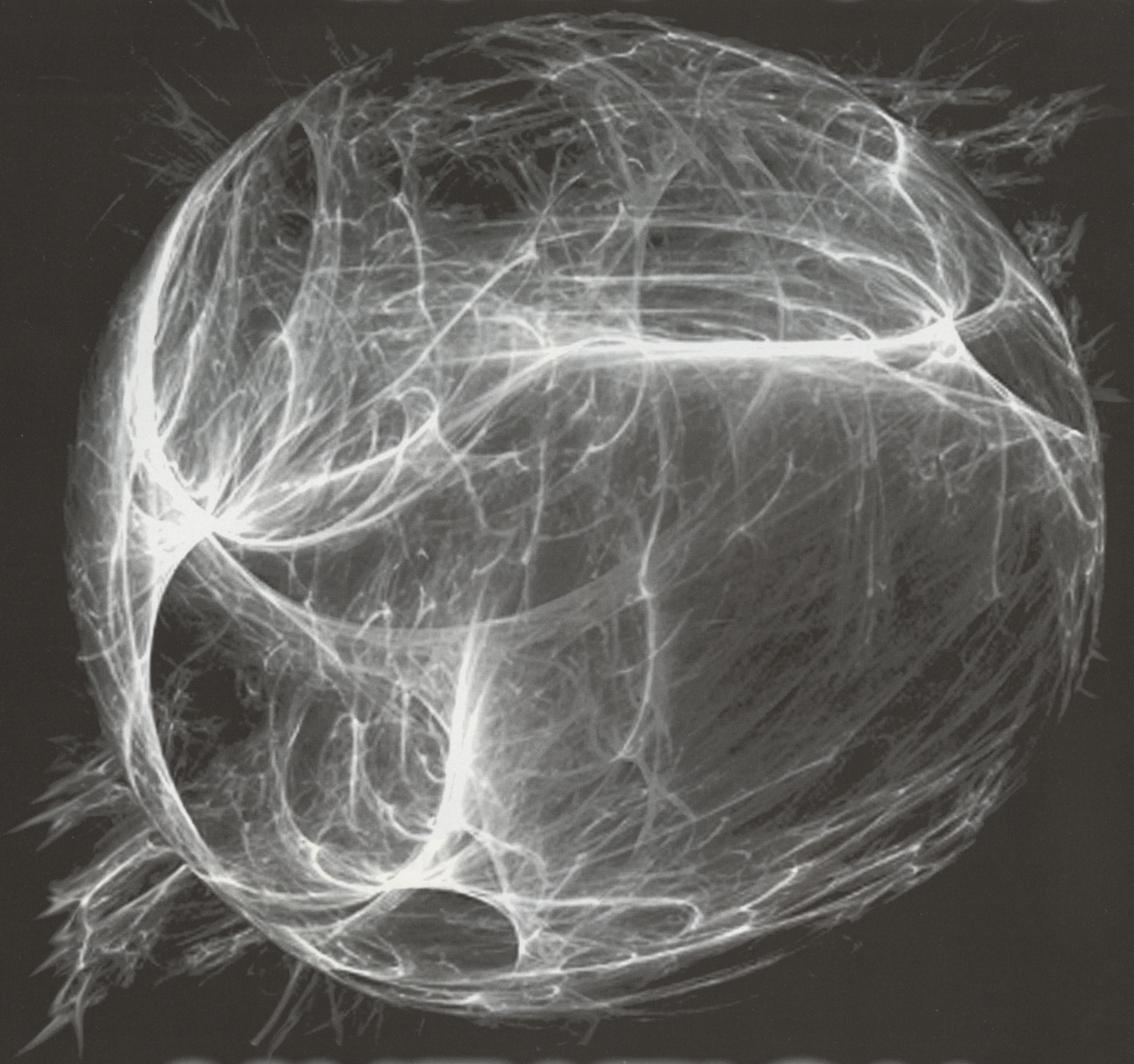

MUTATION

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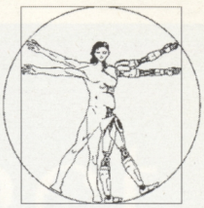
TINMAN

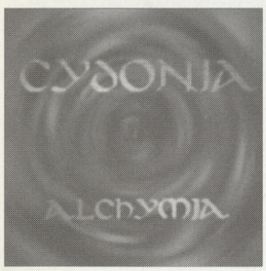


DUBOK
"Immersed"
TIN 017
The explosive debut from this trio attacks the dancefloor, upbeat and intense, dance oriented electro-industrial with pop sensibilities washed in a harsh, distorted light. A nasty new dimension in synthetic music. "Catchy melodies with gritty electro mayhem... equal parts gorgeous and gruesome" (CMJ) "Amazing, period. Original, creative, intelligent..." (Deadwyre)

I, PARASITE
"Horseslayer"
TIN 016
The intensely dark and sinister new ep: brand new material that expands on the crushing worldview, including the corrected version of "Skinlike" and several remixes from their debut "Turin." Harsh electro, Apocalyptic Baroque. Praise for Turin: "An extremely impressive debut, a great, unique sound... heavy and mind-blowing" (Sideline) Also available: "Turin" (Tin010)

HAND OF GOD
"At Heaven's Gate"
TIN013
Distorted, warped, strangely psychedelic, ultimately sick electro; a new take on classic industrial with the rhythmic complexity of Crocodile Shop (CS' Mick Hale produces and assists). "A case study in twisted nostalgia... the album maintains a consistent thematic feel from beginning to end despite massive genre boundary bending and liberal beat contortions at every turn." (Outburn)

CYDONIA
"Alchymia"
TIN 018
The follow-up to the debut album "Cydonia;" an album-length release at an EP price, "Alchymia" features new tracks and many remixes, including new versions of beat-oriented compilation tracks "Oracle," "Obelisk" and "Ritual," several dark ambient soundscapes and remixes from Android Lust, I, Parasite and more. Coming January 2000. also available: "Cydonia" tin005 "Classic EBM... raw percussive power underscored by rhythmic dancefloor energy." (Interface)



also available:

various artists "Empire One" the first label compilation

various artists "Ringworm v.1" dark electro: the new blood

Android Lust "Evolution" beautiful and sinister electro

TINMAN

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No Thanks: Assholes
www.mutemag.com

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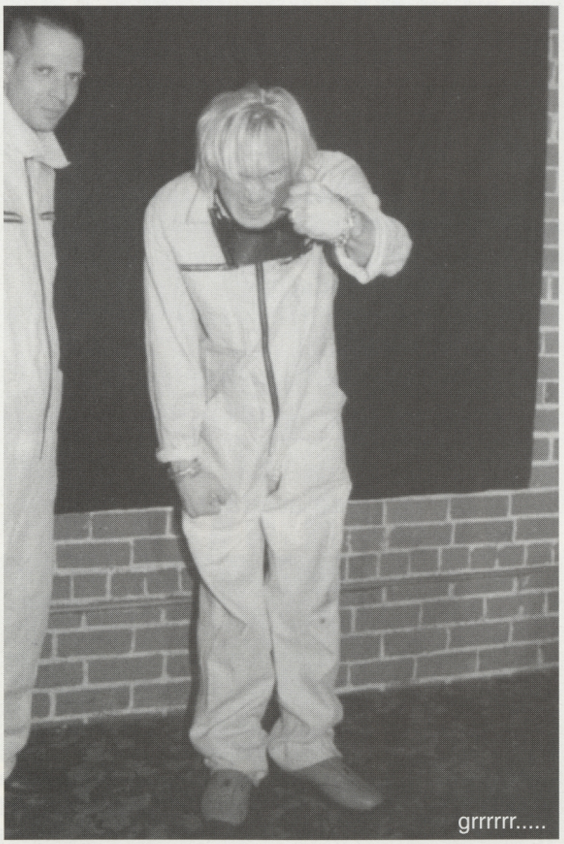
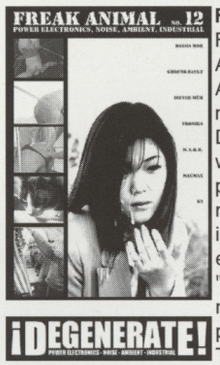


News?

LABEL JAZZ: TAKE IT FROM THE TOP - New Coverter's *Blast Furnace* on **Ant-zen** as well as new Silk Saw and a new Squaremeter album *Kopyright Liberation.* Rumor has that a new Celluloid Mata album as well as new Salt and disco-friendly Asche material will be released around November. Sister label **Hymen** releases Scorn's *Welcome to Birmingham* and the European release of the new Snog remix album *Relax into the Abyss.* Futuristic drum n' bass artist Ammo get's released in the US by **Gun Music** and in Europe by **Flyco**. **Flatline** presents the new Noisex ep; Serious Killer and a new long awaited album from Implant. Any Questions? is back on **Floating Fish. Mad Monkey Records** brings us the electro-western project Dead Hollywood Stars, featuring real stars and a score of well-known musicians. **Dancing Ferrit** gives us the electro-pop outfit Endanger while California based **Troniks** gives us a split cd of Sleeping with the Earth/ Combat Astronomy. **Metropolis** of course is right there with the domestic release of Snog as well as new releases from Ravenous, Xorcist, Sophya, and the new compilation presented by Waldorf electronics. **ArtOfFact** brings us the highly-anticipated *Misguided Angels* from Psyche. **Posessive Blindfold** tosses a new Blink Twice cd, as well as new H.P.P and Zymosiz, into the mix while **[<unit>]** gives us Reset and the XXX'd Generation compilation. You can also expect a new Gridlock/O2 splt 7" and Reset 12" on **[<unit>]** as well. **Component** brings a new remix album from Codec, featuring Gasr and LogiQ. **Inception** comes with God Module, Lost Signal, and the new Flesh Field ep, while fellow Canadian label, **Gashed!** gives the debut releases of Concrete Nature and NCC. While we are still up north, **Hushush** continues on the threesome series with Mark Spybey & Mick Harris's *Bad Roads, Young Drivers.* The French **Vacuum** gives us Ultra Milkmaids/ Pure and Celluloid Mata/ James Plotkin's *Trifid Project.* **Triumvirate** finally brings us the new Law album, *Our Life Through Your Death.* **Noise Museum** comes with ElectroniCat's *Shuffle Tiiime 12"* and the Beyond Beyond Compilation, as well as releases from Tank and Micro:mega in the near future.



FREAK ANIMAL MAGAZINE - A renowned underground Finnish power noise/experimental 'zine and label "Freak Animal" has been announced "officially dead." Freak Animal based strictly on quite unknown noise/experimental/ambient artists such as Dagda Mor, Dieter Muh, and Pain Nail. The main focus of the magazine was to remain strictly in the deep underground origin of power electronics and other solemn genres of electronic music. The basic framework of the 'zine was reviews, interviews, and live show features of deep underground electronic artists (even a lovely cd included in every issue). "Freak Animal" remained adamant about not crossing over musical styles, and continued to refuse any type of promotion to the mainstream or alternative music press. This unfortunate now obsolete zine excelled up to issue 10, but by issue 11 impending demise was distinct. Basically the artists FA was working with began to demonstrate apathetic sloth, and never answered back to the interviews and presented inane musical pieces for FA's cd. This of course makes it a little difficult to create a zine. Thus, obvious dejection and fury fashioned amidst the creator's mind, and death of FA was confirmed. Fortunately, Freak Animal decided to merge with another Finnish label Kaos Kontrol, and hopefully for them this will bring only happiness and success in their blissful little lives This new zine between Kaos and FA will be again dedicated to noise, power electronics, ambient, and death industrial. "Degenerate!" is planned to be about 28-40 pages in length. Since many reviews and interviews were left over from the previous FA, the upcoming 'zine debut is nearly finished. Artists to be expected in the upcoming release are Putrifier, Streicher, Anemone Tube, Iron Justice, Allegory Chapel Lrd., and more. You can find out more info about FA at http://www.sci.fi/~fifteen/freak-animal/index.htm.

¡DEGENERATE!
POWER ELECTRONICS - NOISE - AMBIENT - INDUSTRIAL

VACUUM RECORDS ON THE MOVE - After the much talked about Escape from Room 7. Vacuum records is quickly moving up there to sit beside the giants of the experimental music labels. With two new planned releases of collaborations between amazing artists and many more that he won't even talk to us about, Matthieu Maire fills us in on what the future holds for Vacuum **How did it begin?** Vacuum was created in˚april 2000, we are two people involved in it. At the time we˚were desirous to release a Ultra Milkmaids/Thurston Moore collaboration before Escaped From Room 7,˚but their project didn't come to an end. **So what are the goals behind the label?** We want to release collaborative works between people involved in the electronic/avant-garde scene. We like to connect˚artists˚who don't especially˚know each other, as their collaborative work could generate very interesting data. It's good to discover other musicians's soundscapes. **What releases do you have planned in the near future?** The second Vacuum's release˚will be a collaborative cd between the austrian musician Pure and french twins Ultra Milkmaids. The result is very athmospheric and chilling. Y from the Milkmaids and Pure designed the cover, it's

Printed in Canada

NEW RELEASES From ArtOfFact Records

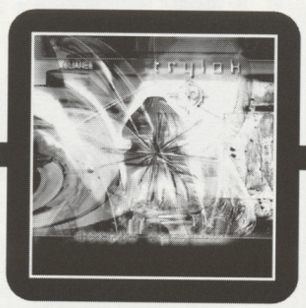
Moksha: ***A People Undone***

AOF003

The ***Fektion Fekler*** side-project spans nearly a decade of music-making! Featuring remixing and production contributions from ***Mentallo & The Fixer.***
A collection of *other* music.

Trylok: ***Reliance***

AOF004



Excellent electro / synth-pop from the underground veterans. Featuring remixes by ***Forma Tadre, New Mind, Sabotage,*** and ***Dark Illumination.***
Breaking the synth barriers.

Psyche: ***Misguided Angels***

AOF005

Their first American release in years! Featuring collaborations with ***Aiboforcen, Lights of Euphoria, Haujobb,*** and ***Dwayne Goettel*** of ***Skinny Puppy.***
Sex music for the soul.

Shimri: ***Lilies of the Field***

AOF006

Prophets foretold the second coming of ***Mentallo & The Fixer.*** Now ***Gary Dassing*** invites you to experience his newest set of moody, majestic soundscapes.
Post-modern, Post-Mentallo!

ARTOFFACT SHOWCASING ART WITH INTENSITY

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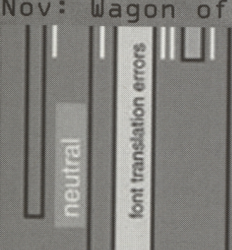
artoffact@artoffact.com

dead HOLLYWOOD stars

GONE WEST

MAD MONKEY RECORDS
www.madmonkey.org
Dead Hollywood Stars
Oct: Gone West CD [MMR05]
Nov: Wagon of Miracles 12" [MMR1201]



Also out:

Neutral:
Font Translation Errors

MMR 03

a stunning and picaresque ride

DHS is: John Sellekaers (Xingu Hill, Urawa, Ambre, Moonsanto, Ammo and Snog), C-drik (Ambre, Moonsanto, Axiome and Ammo), Herve Thomas (Urawa and Hint), J-R Rob(u)rang (Silk Saw, Ultraphonist) and Marc Medea (Silk Saw, Ultraphonist)

On the way to work:
2 Police cars
6 Webvans
13 people on cell-phones
1,000+ pissed off rush-hour traffic goers

What does this tell us? The criminals are finally staying off the streets! They are all at home, where there is no traffic, and are probably doing better things ... like credit card fraud. "Yes I need 100 chik patties and 26 cartons of Camel lights delivered to my house now!"

This issue is jam-packed with electronic freshness and excitement, so enjoy!
-tgdth

P.S. Next Issue: Future Pop vs. Machinenfest.

Diversity is a great thing!

Vacuum on the move contd.
brilliant.˚ Right after this cd, we will release a project recorded with friends at James Plotkin's˚place, called "Trifid Project".˚A sort of electronica surf-pop with female vocals. Hopefully we will produce a cd and a limited edition vynil for this one. **How was the feedback about Escape from room 7?** Escaped From Room 7 surprised us, the feedback was really good, and˚for this we want to thank all the people who gave us support. We had compliments from listeners, musicians, and the artists involved in the project were very happy too. It seems that by now Escaped from room 7 is no longer available. **All of the artwork/layout for Room 7?** The pictures were taken by Y, and the˚artwork was made by Salt. Y took these pics in a˚closed psychatric hospital, lost in the middle of France. This collection is beautiful, the pictures are really expressive. They are like dramatic witnesses of˚scenes˚we can't even imagine.

COVENANT TOUR CANCELED - Due to unknown management problems, the Covenant and Velvet Acid Christ tour that would have finally brought these bands to the American public, is not going to happen. Rumordly the tour will sart again with Velvet Acid Christ and Haujobb (The 3rd time is the charm) or Funker Vogt. This of course after Velvet Aced Christ was dropped from Dependent because they had grown tired of dealing with him. Kids theses days. they just never learn I guess. We will of course keep you posted as to anything else that develops.

MORE MACHINES AT A FESTIVAL NO WHERE NEAR YOU - Machinefest 2000 in Aachen Germany will take place on the 20-22nd of October. Ant-Zen and Hands bring you a three day festival including: Ammo, Asche, Celluloid Mata, Converter (tbc), Imminent, Klangstabil, Mlada Fronta, Monokrom, Mononoaware, MS Gentur, Needle Sharing vs. Panacea, Nkvd, Proyecto Mirage, Scorn, Silk Saw, S.I.N.A., Somatic Responses, Sona Eact, Synapscape, Tunnel, Vromb, Winterk lte, Xingu Hill. more info at: 0049-241-4011941. fax: 0049-241-4011943, info@maschinenfest.de, www.maschinenfest.de

ULTRA MILKMAIDS LIVE IN POLAND - The French twins take a stop in Poland to share their ambient wisdom. www.ultra-milkmaids.co
10.25.00. Cracow. Centre for Contemporary Arts
10.26.00. Warsaw. Centre for Contemporary Arts, Zamek Yjazdowski, with Ea, Miasto Nie Spalo
10.27.00. Lodz. Forum Fabricum. with Spear
10.28.00. Lodz. Polish Radio Lodz. special concert, limited number of audience. with Spear
10.29.00. Wroclaw. Wagon Klub. with Spear.

WINTER HANDS 2000 - Hands in conjunction with Canadian EBM brings us Winterkalte and Ah-Cama Sotz for the first time in North America. There are only a few stops so hop a plane to wherever you find them ebm@ciut.fm
11.01.00. Winterk lte, Ah-Cama Sotz + tba @ New York City, tbc
11.02.00. Winterk lte, Ah-Cama Sotz @ Washington DC, Black Cat
11.04.00. Vromb, Winterk lte, Ah-Cama Sotz, Orphx @ The Kathedral, Toronto, Canada.

AMMO AND DEAD HOLLYWOOD STARS ARE COMING YOUR WAY - Below are the newest dates set for their us tour. Check www.metarc.com for frequent updates.
26.10.00 Dead Hollywood Stars SIN festival New York City
28.10.00 Ammo Washington DC
28.10.00 Dead Hollywood Stars Washington DC
30.10.00 Dead Hollywood Stars Po Boys Club Toronto, Canada.
01.11.00 Ammo Pittsburgh
03.11.00 Ammo Los Angeles
04.11.00 Ammo San Diego
06.11.00 Ammo San Francisco

SIN FESTIVAL TAKES OVER NYC - Presented by Safety in Numbers, the first edition of sin festival will take place in NewYork City October 25th - 28th, 2000. New sound creations will be explored over four nights throughout the city, showcasing the most promising artists and labels to emerge from the experimental electronic music scene. With technology and new media growing at remarkable speeds, music that is made through electronic means has grown ever more diverse, defying categories and genres almost as soon as they've been established. Conceived as an annual event, sin festival will serve as a convergence point, striving to make access to the latest sound experimentations. Music enthusiasts will assemble in New York City to experience live performances by the genre's current innovators. www.sinfestival.com
10.25.00 Multicast, Ocone, Skanfrom, Mik.at.home, Phonem, Goodiepal, Gamers in Exile, My Selfish Desire **10.26.00** Mad Monkey Recording artists Neutral, Brand, and Dead Hollywood Stars. Then Octorock, Fingernail Alphatronic, Bigeneric from Inzec Records. Dartanjal, Syndrone, Md, Proem, Temp Sound Solutions, Ilkae, Bokatsu, Pliant, Acomputer, Excess Flood **10.27.00** L'usine, Protocol, Gosub, Influx, Scenic, Chromatix, Adult, DJ Mta, Lunar.Spike & V8, Servo, Proem, Lewis Overton, Erion, So Takahashi, Burning Rome, Ene, Army of the 23 monkeys, Timeblind, Solenoid **10.28.00** Kid Spatula from Planet Mu, Jega, Capitol k, Phthalocyanine, Nicole Elmer, Singe & Verb, DJ I-Sound

possessive-blindfold . [<unit>] new releases

h.p.p.: hard pounding percussion cd

second release by the italian mastermind of sexually charged rhythm assaults! a more raw feeling of isolation on this release, blending a more cold ambient feel. features a remix by zymosiz. pbcd014

zymosiz: noiy cd

anticipated sophomore release by one of the leaders in the harsh rhythmic electronic scene. technoid like grooves, spine splitting noise basslines and mutated soundscapes. pbcd015

[<u017>]: gridlock/o2 7"-

new material from gridlock, showing their crossover idm, experimental influence and the new project by mike wells from gridlock, o2, subtle groovy idm. limited to 500 copies.

[<u04>]: reset: ion cro 12"-

4 unreleased tracks by reset. again, hard experimental techno in an easy way! limited to 300 copies.

april.2001: gridlock w/savak on tour in north america

www.possessive-blindfold.com
info@possessive-blindfold.com

www.possessive-blindfold.com/unit
unit@possessive-blindfold.com

LS-TTL - el•es•tee•tee•el

LS-TTL is an experiment in sound for those who care for new and interesting musical methodology. Combining elements of computer science and studies into the realms of Tao and Zen, unique elements spring forth from this artists strange fusion of the Yin and the Yang.

Almost 70 mins of Cold Harsh Ambience flowing with Power Electronics and Ritualistic feelings. This one man power house will shatter you vision of the truth and make you question all around you.

No boundaries, No Limmitations. just LS-TTL. So We let this release loose into the new age of darkness.

•Wodan's Minstrels Approaching•

DFR

As All Die/ Veinke -

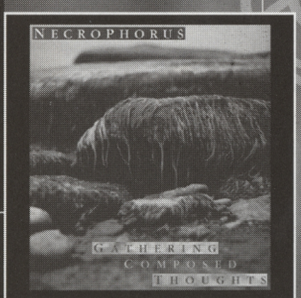
In Vacuum of Blackened Space/ Destitution

This split disc features the highly anticipated **As All Die** and **Veinke**. **AAD** is the ethereal Neoclassical folk project from the minds eye of Clint Listing, with members of Long Winter's Stare. **Veinke** is the spawn of one man bringing fourth the dark ambient doom you crave.

Necrophorus - Gathering Composed Thoughts

DFR-004

This is one of Peter Andersson of Raison d' etres' more experimental side projects. A collection of haunting minimal soundscapes and neoclassical movements from the darkest most private reaches of your soul. This material is from 1991-96, including some newer unreleased tracks: the "Yoga" compositions plus "Spiritcatcher" and an alternative version of "Sophysis".

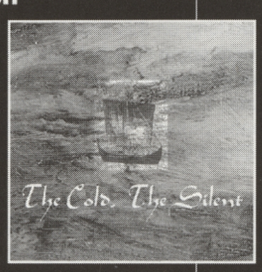


The Cold, The Silent

DFR Compilation

Symphonic Doom/Black metal, Darkwave and Ambient music.
Let it fill your bones with the cries of the silent.

Compilation Features: Skepticism (Red Stream), Novembers Doom (Martyr Music), Ningizzia (Pantheon Records), Veinke (DFR), Canaan (Eibon), Shellyz Raven, Chants for the Fallen, Dream into Dust (Misanthropy/ Elfenblut), Ember (Shadow Play Records), Krieg, Nocturath (DFR), As All Die (DFR).



DFR-002

DFR

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DFR-006

Artist/Label

Recluse and Noise Control Corporation

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***Immunization?* There is no future? What are you trying to get across here?**
There isn't to much depth to these words. I named the cd immunization because it was my debut. other than that there isn't any symbolism at all.

How would you describe Recluse?
recluse is beats noise distortion and whiskey

What goes into a track? Machinery? Puppy dog tails? Korg?
I use a Dr. sample , korg kaoss pad, whiskey, distortion, beer, cheap mics, a micro cassette recorder, a casio keyboard, more whiskey, a rum and coke, and a dell PC with various different software to shape my samples more and then different tracker tools to structure and arrange it all.

Tell us about how NCC began and the overall sound of the label*.
NCC started this year because I felt that there wasn't enough support for noise and experimental industrial in the south east. As far as the overall sound it will range from experimental industrial to harsh power electronics and then to the other side of the spectrum with dark ambient and quiet pretty things.

What can we expect from NCC in the future?
Look for the ncc comp *Schematics for Power Vol.1* featuring Recluse, Meson, Lament Configuration, Savak, Zymosiz, Hpp, Aural Blasphemy and many more. We are also doing a video which is 4 hours of audio noise provided by Travis Morgan, Meson and Human Landscapes with 4 hours of noisy distorted video images. It will come in a box set. From there I will release the Meson, Lament Configuration, and Oughfunger cds.

Where do you find your new artists?
I've known Lament Configuration and Meson for sometime now. Oughfunger I found on mp3.com. Also people are submitting demos on cdr now.
www.ncc-records.com

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Look in the credits of any Ant-Zen, Hymen, Duebal, releae and you always see the same thing; Mastered at Metarc Studios. What is this mysterious place? Is it a secret alien base? A secret spy headquarters? A government brainwashing laboratory? The I.M.C.C.'s secret drone reproduction plant? We drill John Sellekaers (Xinghu Hill, Dead Hollywood Stars, Snog) about the secrets of Metarc studios. Enjoy. **www.metarc.com**

What is Metarc?
Metarc is the name of my studio here in Brussels. I use it for two types of activities: commercial works and my personal projects. I use the website (www.metarc.com) to clarify the whole thing, to give it some unity - for the customers, for the listeners and sometimes for myself. On the commercial side, I'm doing masterings for record labels, some corporate music/sounds, and engineering (mixing mainly). Besides that, I'm working on projects such as Xingu Hill, Ambre, Urawa, Ammo, Dead Hollywood Stars, Snog, Internal, Moonsanto, and some others.

How was Metarc started?
Well, since I started doing music I'm quite obsessed by the quality of the sound. I've got extreme difficulties appreciating any music badly recorded. The last step before sending the future CD's to the pressing plant is to do a mastering: cleaning the different tracks, tweaking the eq, adding as much punch and clarity as possible to the sound, sequencing the tracks in the right order... Most of the mastering studios are used to working on very mainstream records, and they're sometimes a bit confused when they receive a japanoize or an Aphex Twin-like album to master. I thought it would be a nice idea to start a small mastering facility dedicated to this "unusual" music. Three years ago I decided that it was exciting enough to work professionally on that, and I started Metarc. The Ant-Zen label was my first customer (and is still one to this day).

What services do you offer and is it expensive?
I'm mainly doing masterings. It's not particularly expensive -
especially as I'm offering this service to independent labels and acts. They won't spend thousands of dollars on a mastering, like a major would perhaps do. Actually, they don't need to - as it's definitely possible to get a solid sound on a budget. I'm also producing/mixing tracks for bands and doing remixes. Sometimes I'm also working on original music or sound-effects; recent work includes some sounds for a Givenchy website and music for a theme park in Mexico. I'm quite open to offers actually! Since July, I'm also working with a belgian company specialized in 3D and special effects for commercials, music videos, and short films. It gives interesting possibilities for record companies.

There are a lot of bands "inside" Metarc, can you tell us about them?
Xingu Hill is the only one where I'm working alone, all the others are collaborations. There are three albums on Nova Zembla, and the fourth is on Hymen. The album "Maps of the Impossible" was my first release, in '95. Ambre is an ambient project with Olivier Moreau and C-drik. Our second album has been released earlier this year on the Hushush label - it's a collaboration with Mark Spybey. Another one will follow later this year with Mick Harris. With Olivier, we've also recorded under the names Urawa and Torsion. Moonsanto is a project with C-drik (Axiome) and the guys from Silk Saw. We've released a mini-album so far; it was a free CD sent to the people who subscribed to the series of collaborations on Hushush. As we got some nice feedback (thanks!) and as it was fun working on this project, we're planning a full-length release next year. Last year I also spent some time in Melbourne with David Thrussell, working on the latest Snog album. We've also released a 7" vinyl Black Lung/Xingu Hill. For this fall, planned releases include: Dead Hollywood Stars (twisted electro country) and Ammo (wicked drum and bass project) records. Another record called Kaleinoiscope should be out soon as well. Check the website for all the info and sound excerpts.

What labels do you have the most dealings with?
Mostly the Ant-Zen and Hymen families. Actually, I work for most of the labels with which I release my records! Some bands are also doing all their masterings at the studio. I'm definitely not a good businessman (and I certainly don't want to be one), I just tend to work with people I appreciate the most...

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by: Steph Dumais & JFK

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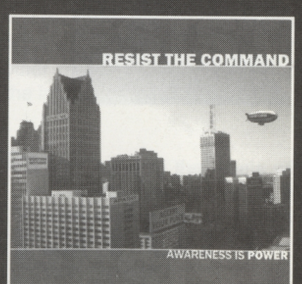


.Tunnel.

How was Tunnel started?
Tunnel was started early 1998, after I met Patrick (Hypnoskull) and got interested in harsh industrial stuff. Before that I was still into music, involved in a couple projects, to say it short, I've been interested in it for some time. Patrick suggested to do some music together, and after we talked some things through, we started to work some things out, and it worked. The first thing we recorded was the track "Serial woman', in 5 or 6 different versions. We've put them on a try-out CD and gave them to some deejays to play, and one of the versions was a real shot in the middle. That's where we decided to go for this project. We did a surprise-tryout during a Hypnoskull concert in Mechelen, Belgium, and it again was a shot in the middle. By that time Patrick was still involved in sonar, so that was a hell of a thing to get things combined for him. He never saw tunnel as a side project, but as a main project. It's also one of the reasons why he decided to stop with sonar.

How did you get involved with Escape 3 organization and Hypnoskull?
Well, it was his thing, now it's ours... Except for Hypnoskull, that's his stuff. No, it's mainly the name or 'brand' we use for all the projects we are doing, to give it a 'shelter'. Of course I am the first one to hear all Hypnoskull tracks, and I did some samples for Hypnoskull, and it pays well ! No, I like the Hypnoskull stuff, but I am more into the wider range of styles we use for tunnel. I am very much into good dance music and think there is a great open domain of combinations between harder dance music and noise or industrial. So I think this is more my thing.

How did your first release *Darkbeat Planet* come about?
Well that was a weird story... We made plans for the project after our first gigs, and we got the opportunity to do a split release with Hypnoskull on the hymen records label of salt, and we just started to record. I think it became a weird record... A bit sterile, rough... Not exactly like we planned it in the first place. I don't think it's a bad record, not at all, but it has some strange things to me. It actually was the first real recording we did with tunnel, and it was a bit a question of finding out and stuff. By that time we didn't live together and that was also part of it, now we're much more intense with tunnel. On the other hand I think the record was a success, as I see that even some techno-deejays dare to spin it in between pure techno...

What can we expect from your new album? How soon can we hope to see it?
It will be titled *Your Future is My Past* and it will come out spring 2001 on ant-zen records. Since *Darkbeat Planet* we only did tracks for compilations and we recorded lots of new stuff. It will be more produced and more danceable. The techno-aspect will come in front, but it will still be hard stuff, some more variations, more 'musical'... There are even some possible radio-tracks on it ... In the meanwhile I am also working on my own project , which will be club-oriented techno for some 12" es. I am also hoping to get these out next year. For the Tunnel album, it's getting time we release it, because it's been such a long time that we've been working on it... I hope the audience will like it as much as I do. The absolute try out will be at Maschinenfest 2000, where will we try most new tracks for the first time... It will be kicking hard, that's for sure.

After your Tour across America with Noisex, have you formed any opinions of the USA?
The tour was just fucking awesome, I had a great time with Patrick, Koen, Roul and Phil, and met lots of great people and got in lots of bizarre situations. It was a hell of an adventure, lots of sleepless nights, drinks and airplanes... And to be on tour with only guys is just the whole time harsh. When I came back I felt like a guy, cursing like shit and drinking the hell out of me. It's getting well again by now... We had such strange things... In L.A....., the first gig, we were driven in a Cadillac Deville to the venue, which turned out to be a fucking strip club with a pole on stage, mirrors all over the place and stuff. Now this is not exactly the place I often go to, you know. I am completely against the exploitation of women, you see. Luckily the place was only for the musical audience that night, and although we had tons of technical problems with the sound system, the crowd turned the show into a huge party. Strange. That's what we saw almost everywhere, the enthusiasm... It's a very beautiful country, nice views and sceneries... We only met real nice people, who were very much into the things they were doing. But honestly said I don't think we met the stereotypical Americans...

How did America react towards your music?
Most of the time they were into the music. In Europe, people come to have a dance and to move, in the States they wanted to see more, that's a difference. Sometimes that was a bit strange. We were very much surprised by the interest of most fans. in the merchandising we had. I think the music we make is very urban, so it was very cool to play in most major big cities. It was good to see that there are lots of new American projects in our musical style, it seems to have lots of people interested...

Where there many problems on your tour?
I believe we didn't have one hour without a problem... I will remember the tour as 'chaos tour 2000'. From the very first moment, even when we were still in Belgium, things went wrong. We almost lost our tickets due to some payment shit and didn't sleep for 48 hours when we started the tour... During the tour we had to manage our transportation ourselves, which we didn't know... At this point I think we have to say thanks again to all those great people, organizers and just fans, who helped us booking tickets very last minute and helping us on the way to the next gigs... We crossed the states in about 3 weeks and didn't have anything planned, just the knowledge that we had to play that or that day in that city... We almost got killed when a freak of a pilot managed to smash the plane while landing... We all thought our last minute was over... We all got very sick, having colds and headaches, from air conditioners and humid hot temperatures... But it still is a great thing we did, very happy that we did it.

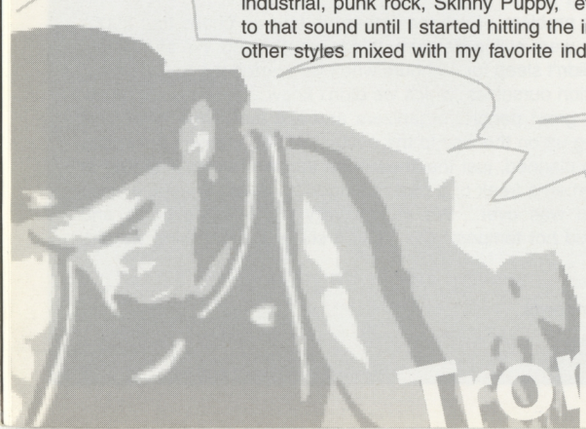
Darkbeat Planet *is out now on Hymen Records*

CAUTION: DJ Tron on the mix

How did you begin DJing? When?
Well, I had always been one in my own mind, in my own way... I used to take all of those old UTFO, Fat Boys, etc. cassettes and just do the old "play/pause" with a dual tape deck machine, and make my own mixes. Then, hangin' out with the DJ at some of the old punk/industrial/goth clubs got me into buying vinyl and music that I never knew existed. I remember hearing Lords Of Acid's "I Sit on Acid" so many fucking times in clubs and just thrashing away, wondering "Is this a fucking record, or are some fucking aliens beaming this down from planet X?". That madness went on until I happened to be in the booth at this industrial club when the DJ slapped that badboy on the decks- that was like the first day of the rest of my life. I DEMANDED by phase-plasma rifle in 40 watt range that he not only tell me what record that it was, but to walk me to the store and pick it out for me and buy it because there was no way in FUCK that I was leaving that place without that wax!!!!! Either that or give me his!!!! Anyhow, I got the record, got it home, and listened to it nonstop for about 3 months, and knew then that I had to be the one up there slamming this kind of shit!!!! A friend made the mistake of lending me his turntables; and, since I had been buying all of the European acid stuff, industrial mixes, remixes, punk rock recs, and such just to listen to, I got right in. I cooked them, tapped the vein, shoved 'em, and created an itch that I not only can't scratch, but don't want to. [My friend] was not too pleased that his tables ended up in my veins... So, in 1991, I had his set surgically removed, acquired my own turntables, and got started. I was able to pinpoint a sound that I was going for right from the get-go; I had to play that hard, dark shit. I just had to be the one manipulating the hardest, most horrible sounds and making the people listen to what I had to play. It just seemed like the way it had to be, and still is....

How about a little personal background?
Hmmm, so you want the background of a little person... As I don't know many, I will give you some of my own, and you can pretend that I am 4 foot 2. In high school, I was a punker type into industrial, punk rock, Skinny Puppy, etc... I remained pretty loyal to that sound until I started hitting the industrial clubs, and hearing other styles mixed with my favorite industrial jams. Like, I would hear the DJ mix Lords of Acid, Nitzer Ebb, GreyHouse, then Front242 respectively- that opened my ears to the acid sound that was coming of out Belgium at the time and to the beginnings of techno. I was hearing just how well this music sounded when the DJ blended these tunes together, the styles, etc. The DJ's, at the time, were always very cool about letting me know what records are what. I still did not have tables at this time, but my record collection was expanding beyond industrial and punk, into 12" acid singles, and techno tunes. So, come 1991, I was fully prepared to jump into DJ'ing. The music was getting progressively harder over time; styles began to emerge from techno itself; and, I finally had the cash to get my own shit. From then on, it was buy records, and then I would go out and buy new records when I wasn't buying new records. After a while though, probably in the mid 90's, I lost track of what was going on in the industrial world, as I became so submerged in this new style of techno, this hard fucking shit, this really hard shit. It took me over entirely. Recently though, I have been trying to incorporate that old industrial sound into what I am doing now, or at least put that industrial edge into the music. I am very happy to be back into this shit again. These days, my musical tastes are all over the place. I love everything from harsh, power noise, to thrash, to techno, to screaming, to whatever. Outside of music, my passions have not changed much over time (those being [girlfriend] Christie, music, video games, buds, horror movies, Cronenberg, the animals...).

So you are a little person and there is someone named Christie? Is she a little person as well?
No, actually I am a standard cut, no frills human being, straight from the factory. No odd sizing, no odd markings, no odd tongue barrier. And, Christie as well, is a standard human being. But, I do have a story relating to those smaller than I....I live on the third floor of an apt. building, and one night, I was getting ready to go pick Christie up from work. As was custom- and still is- I would always pull a tube before I left. Then, I would hold it in until I reached the car outside and exhale. Well, this time I pullled a bit more than normal, so I was running down the stairs to get outside and blow this thing out. I opened the door and blew this HUGE cloud of smoke in a downwards trajectory; and, before I



could realize it, I covered this family of midgets that was outside looking at the apt. building to see if they wanted to move in. They were just covered in Maui smoke. I did not know what to make of the situation, as it had turned very surreal, very quickly. I just got in my car and took the fuck off. After they stopped coughing, they moved in. Crazy shit....

How would you describe your DJing style/genre?
Well, recently, my DJing style evolved a bit. I have started traveling with my own CDJ player set-up and spinning CDs that contain only tracks produced or arranged by myself, outside of the occasional Skinny Puppy or Slipknot track... I have been mixing with two players while a third runs a continuous soundtrack of noise- screaming, puking, killing, drilling, etc.- in the background. This way, I can keep the performance current with music produced even the same week of the event; nobody else will be able to play the same music, as it's all my own; and, the majority is unreleased in any format. The music itself is finally sounding like I want it to- very dark, very industrial, a bit more random and abstract than your normal hardcore track, completely chaotic, and a slice more personal than before. I have been calling them psalms for the inner tortured. With the introduction of vocals or of mutations of human voices, the pain has really been able to surface. I have been trying to make it a more listenable medium, as opposed to a more mixable medium: there is a huge difference.

Where do the "continuous soundtrack of noise, screaming, puking, killing, drilling," come from? Do you spend long hours at home on the weekends eating rotten Ricotta cheese and puking it up with running the blender running and drilling your kitchen cabinets?
Actually, that shit- or some of it- is just chunks of movies. Not samples, but full blocks of sound that sound crazy. For example, there is a chunk of about 8-9 minutes, STRAIGHT, taken out of Texas Chainsaw Massacre, where they finally capture the girl and begin her torture. These 8 minutes are some of the most brutal sounding shit without seeing what is going on. This girl is begging for her life, screaming, crying- and the others are just tormenting her. Now, I take that 8-9 minutes or whatever and do some funky things to spice it up in certain parts, and just let that chaos run in the background. They come out sounding like samples. I did that for a bunch of great sounding parts from movies- it just adds to the intensity.

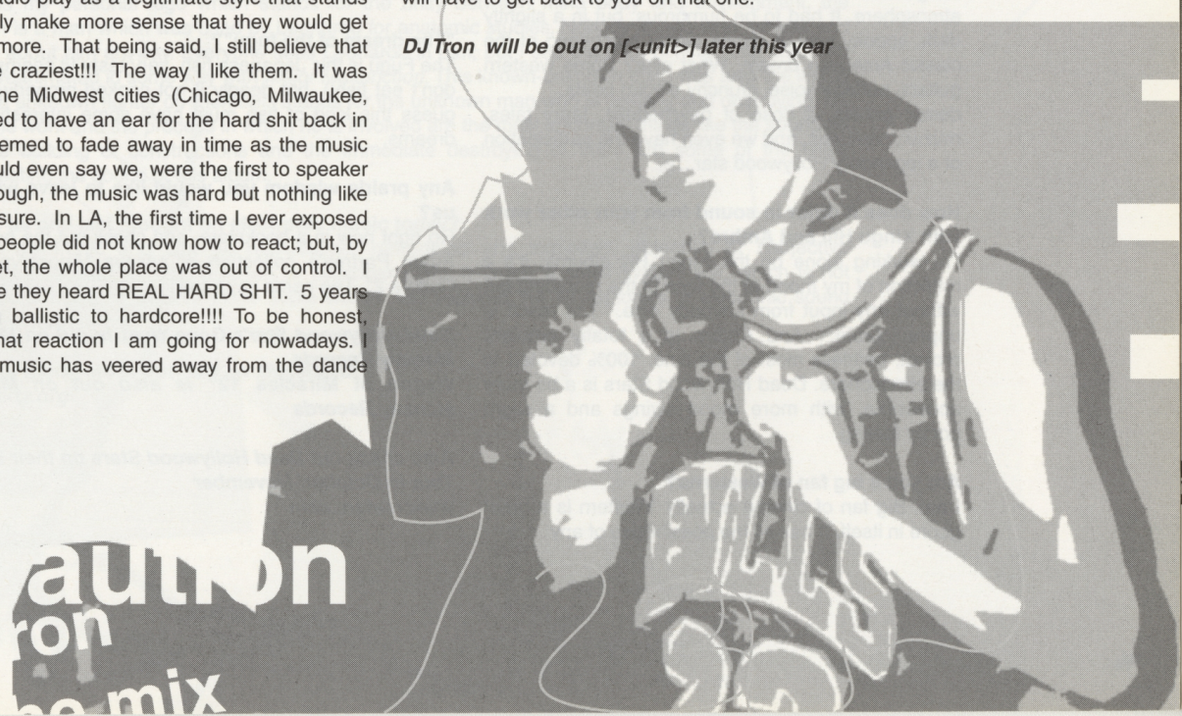
How has the audience reacted towards your music?
That all depends on where I play it. In Los Angeles, the crowd goes ballistic and tears the fucking speakers apart, no kidding; whereas In New York, the crowd moshes, goes crazy, but remains under control, if that makes any sense. In Chicago, maybe 10-15 poeple will show signs of movement or enthusiasm; in Europe, they get into it, but nothing like LA. In Europe though, this music is more accepted and even gets radio play as a legitimate style that stands on its own, so it would only make more sense that they would get into the hard sound a bit more. That being said, I still believe that the American fans are the craziest!!! The way I like them. It was not always this way... The Midwest cities (Chicago, Milwaukee, Madison, Minneapolis) used to have an ear for the hard shit back in the early 90's, but that seemed to fade away in time as the music got harder. They, or I should even say we, were the first to speaker worship. Within reason though, the music was hard but nothing like the music now, that is for sure. In LA, the first time I ever exposed them to my style live, the people did not know how to react; but, by the 50th minute of that set, the whole place was out of control. I think that was the first time they heard REAL HARD SHIT. 5 years later, they are still going ballistic to hardcore!!!! To be honest, though, I am not sure what reaction I am going for nowadays. I know damn well that my music has veered away from the dance floor friendly variety- as if it ever were- but I still wanna see some movement out there. If it's moshing, great; if not, then whatever. Then there is a part of me that has always wanted the crowd to just be too shocked to move or too overwhelmed to say anything- that sort of thing. Once I really center the sound and once people begin to recognize that this is the style that I will be associated with and that this is the new way that I will be presenting it, the crowds' reaction will begin to solidify into something constant. What, I have no clue, and I am not even sure what i want to see yet... Time will tell.

What influenced you in the beginning of you career?
I have always said that I have a salad bar of influences that I absorb from as the situation dictates. In the beginning, as far as DJing went, I was heavily influenced by the DJs that I was able to see perform at raves. Hyperactive was one of the first DJs that I was ever REALLy into... He was playing the hardcore techno/acid that was coming out in the ealry 90's, before Gabber, and the really hard shit hit. He taught me a lot and showed me a lot of how the game worked- buying records, which records, what to watch for, who to watch for, etc.... He really helped me get going. Then, I was able to hear Lenny Dee for the first time in early 94, and that shit tore me apart. He played the first REALLY hard shit that I had ever heard.- I mean REALLY HARD. Way beyond the hardcore techno, way beyond anything I had ever heard before, ANYWHERE. At that point, I knew I had to play that shit, I just knew it!!!! Lenny told me even more things to look for, and that changed everything. So, those two are the MAJOR influences as far as DJing goes. Producing, I am HEAVILY influenced by Skinny Puppy and the industrial coming out at that period in time. I would definitely have to say that they are the most dominant influence in that area, for sure. They really experimented with the structure and the textures of the music, and Ogre's vox!- do I really need to say anything else? I will go to the grave saying I haven't heard any music better than theirs. Then, as far as the business of music goes, I learned a lot in the few years that i spent at Invisible Records. I subconsciously run my ops as they had me run theirs.

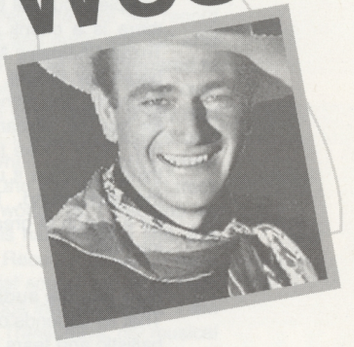
What did you do at Invisible?
Everything. I handled promotions and such. Answered the phones, silk-screened tour shirts, painted scars on the Fook backdrop, drove band members around, picked up chinese food, photographed shows, fed the cats, sold concert shirts, etc... Basically, I worked in one of the coolest places imaginable for someone like myself at that particular point in time and space. It was a great experience, and one that I have learned a great deal from.

Do you have any last words of wisdom?
Plenty of last words, none of which are wise... Not sure which ones I am gonna use.... Suppose that depends on the circumstances... I will have to get back to you on that one.

DJ Tron will be out on [<unit>] later this year



Dead Hollywood Stars have gone West



Why Dead Hollywood Stars? How did it begin?
Daniel at Mad Monkey Records contacted me to record an album for his label. I had total freedom, no style restriction. I thought it would be a good opportunity to start a completely new project; it was a chance to play around with some of the ideas I had not exploited yet in other projects. I contacted a few friends, C-drik - my co-conspirator on Ambre and Ammo - and Herv Thomas from Hint and Fragile. As we just recorded some tracks with Silk Saw (under the name Moonsanto) a couple of months before, we knew that they would be interested in participating and playing some guitar. Things went quite smoothly, it really flowed; we had an intensive recording session and without much discussion we found out that we had exactly the same atmospheres in mind for this particular project. After these recordings, we spent some time editing, re-arranging and completing the album.

How would you describe it?
We wanted to do some not-so-classic pop-country songs but with a robotic feel and a very twisted atmosphere. It had to be humorous, but in a slightly dark, spooky way. A gentle digital butchering of the classic American dream. What else? Some western guitars, surface noise, crunchy electro beats,
desert ghosts, a dose of psychedelia, faery tales, muzak, samurais, and we even have the participation of a legendary Hollywood star...

How does it differ in sound from your other work with Xingu Hill and Ambre?
I'm working alone on the Xingu Hill albums; it's a reflection of my mood at the time of the recording but without any input from anybody else. The result is unpredictable. And Ambre is a totally ambient project, beatless most of the time. 100% devoted to the atmosphere. Dead Hollywood Stars is a bit more accessible, with more mood swings and a slight poppy feeling.

Are you a big fan of Westerns?
I am. Big fan of cinema actually. Western is a great genre in itself. It has all the possibilities of any classic "action" movie - it's difficult not to enjoy it on a basic level - but with this semi-historical background on top, these mythic locations, characters and archetypes. It has many levels, and some westerns can get a richness and a complexity not so common in most exploitation movies.

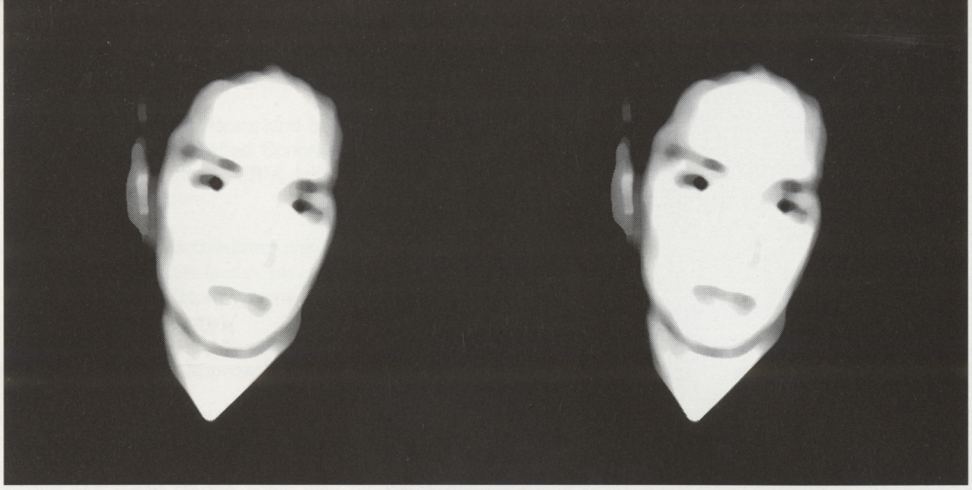
\What are your favorite Westerns?
All the classic spaghetti westerns of course, all these Sergio Leone productions, John Huston movies too. But, more recently, I think the references would be "Dead Man" by Jim Jarmush, "Unforgiven" by Clint Eastwood, or a very recent one like "Ride With the Devil" from Ang Lee. They are too numerous to mention them all; so many movies are also influenced by Westerns without being one per se - like John Carpenter's movies or many modern Bruckheimer-style action flicks. Samurai movies are, in a way, the Asian counterpart of the US Western - check out "Samurai Fiction" for a recent homage/ parody to this cinema. Some books also, like writings from Joe Lansdale - or his comics books, the "Jonah Hex" series.

"The dream of the fugu"?
The Fugu is this Japanese fish, very tasty (it seems, I don't eat fish!), but deadly if not cooked properly. I guess this kind of fish must have some interesting dreams.

Any prairie wisdom you would like to leave with us?
Go right now in a bookstore, and check out the new Adam Parfrey's collection of essays "Apocalypse Culture 2". The name says it all!

Dead Hollywood Star's* Gone West *is out on Mad Monkey Records
Wagon of Miracles 12" *is also out on Mad Monkey Records*

Also check out Dead Hollywood Stars on their US Tour in October/ November
www.metarc.com



Goran Besov

So, how did it all begin?
It began in 1991, when i bought my first sampler. at first there was a "research and development" phase in which i discovered some perspectives of the immense never-ending audio-sample spectrum. i took samples from movies other tracks or sample libraries and later step by step i have completed the "black hole" with further electronic parts like drum machines, synthesizers and effects. but the sinister urge to express myself, in some way was always there before, it is now completed with the electronic medium.

In as few words as possible, please describe goran besov musically.
A very sensible observer, consumer, worker or part of the industrialized and normal society which is reproducing "in experimental style " the collected various information as audio tracks.

How did you meet up with MHz?
I met maurizio blanco in a shop for electronic equipment from this moment on there was a third mind which holds us together. we know that the same voice was speaking to us.

Can you tell us about your new lp, *Elements*?
At first i must say that elements was a very heavy and complicated birth. this album is not meant to entertain somebody in classical sense, it is an audio script which describes current circumstances, feelings and emotions in a unorthodox experimental way. Elements was an act of self destruction, it's fruits are bitter and sweet in same time.

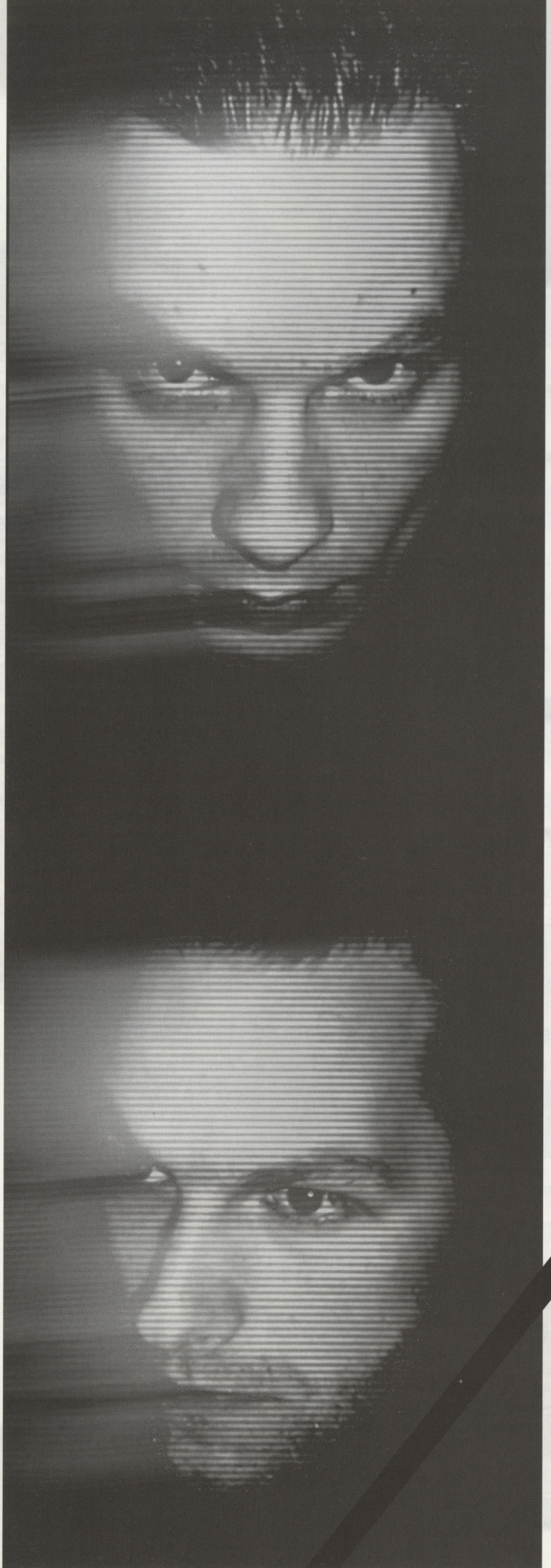
How would you describe the evolution behind your music? from *The Story Becomes* to *Major Malfunction* to *Elements*?
The Story Becomes is really the beginning of this thing but this ep has in some way this techno aspect. *Major Malfunction* is the indicator for *Elements*, this second ep is an excerpt from my archive at that time. the idea behind *Major Malfunction* was to release an ep which contains sick music for special moments for what ever. *Elements* is going further for me; it is the total independence and stands for something own.

Has signing to MHz helped in this evolution?
There are no contracts between us. this evolution is coming from inside and burns automatically in a never-ending process. our relationship is based on friendship and on our love to electronic sound. but of course! it is great when somebody has the interest to publish your music in the way you want, it gives more energy, for sure.

What leads to the choosing of artwork on your covers? The Leonardo man on *Major Malfunction*, the masked warrior, the split triangle?
The triangle is my personal logo which stands for the unity between mind body and environment. the Leonardo man is a man which was used by Leonardo for anatomic studies. Nobody knows who he was and nobody cares about him anyway. Everyone sees Leonardo in him, but i see the man himself, this unknown man which is reanimated in some way with *Major Malfunction.* This known-unknown thing was also the link to the sound. The unknown fighter on *Elements* stands for the unknown man who is building and destroying. He is unknown, the work and the process in which he is involved are the most important things like the sound on *Elements*. The building of constructions and the immediate destroying of them are some of the basic methods in creating the sound of this album.

Can you give us one last thought on electronic music today?
Everything is electronic and can be reproduced, remodeled and exploited, objective or subjective perspectives can be used for club purpose or psychoanalysis. it needs a small evident will, which is not everyone ready to make, to explore those audio worlds and systems, we as explorers of electronic sound must and can go further.

Goran Besov's* Elements *is out now on Megahertz..
www,megahertz.org



Concrete Nature

by: Jennifer Garner

Concrete Nature *was, is, and will ever*
be a project of* electric *music,

a direct mirror of our favorite music and ideas of expression of ourselves, nothing else. We do not claim to change one's way of life or to change politics as it is or will be ... I am firmly of the belief that we primarily want to press the listener into investigating or into questioning their mind and/or opinions. If we reach the audience by our music or lyrics, we, of course, are glad to have influenced somebody.

I've noticed that your music has been termed as IBM/ Industrial Body Music. Could you explain a little bit about this?
Due to the fact that I did play in different bands with different kind of styles and directions, we called "our" music industrial body music after having established Concrete Nature. The listener will find various influences from all directions of the dark music- EBM, Industrial, and maybe some gothic parts- and hopefully will be hooked on Concrete Nature.

Are any of you working on other projects besides Concrete Nature or are you planning to?
Söenke and I are working exclusively on the Concrete Nature project and are not planning on joining or establishing side-projects. Besides Concrete Nature, Sunny mainly works on his solo-project "TYPE" / intelligent/Ambient (http://www.ki.tng.de/~sunny).

Could you give us a sort of diary or journalistic approach to how you started the album and pieced everything together?
Söenke and I established Concrete Nature 3 years ago. The basic idea was to create music without having any design to spread our tracks out. At times, we have worked on single sounds and samples for hours or for days without any sense of direction, only for our pleasure and satisfaction. After we were satisfied with them, we deleted some and started again with other ideas. Through these experiences with completely different types of music/sounds and samples, we started to create single songs, which have been finalised over the past 3 years. That is maybe the reason why some tracks of our debut album :eNCRUSTED are totally different from the last tracks that we have composed and recorded. :eNCRUSTED is a progressive summary of Söenke's and my music activity over the last three years. Anyway, Söenke and I have started a journey of music expression with hundreds of influences fresh every day; and, at the very least, Sunny Schramm (who joined Concrete Nature about one month ago) will be another source of influences and ideas...

I read that your original release date was tentatively set for June. Was there any particular reason why this was delayed, or was this due to the normal process of producing an album?
Our Canadian Label GASHED! decided to delay the release, due to marketing/ strategic reasons...but that was fine for us, we have had more time to edit/work a little bit more on our tracks.

Sunny Schramm(Abscess) produced and mixed eNCRUSTED. Do you think he'll become even more involved in the future?
Oh yes- he is already involved. He left ABSCESS and joined Concrete Nature (see above). We are more than pleased to have Sunny aboard Concrete Nature. He is very experienced and, most of all, a very good friend of ours. We are very hopeful about the next songs, which are in progress but not finalised yet!

I read elsewhere that you received negative responses from some of the German labels when you were looking to get signed. What do you think most German labels are looking for right now?
We did, of course, send our promotional material to all "majors", but we're given to learn that there is no market for our music at the present. However, we are not frustrated about these negative results; we are having more and more fun doing what we do in the meantime! There is no reason to change our kind of music; all of us have full time jobs, and music is still our major hobby. This is probably the reason why we may question more intensely in our tracks then others do- we are totally independent from money. Maybe Concrete Nature is not what the market wants to have or what the audience likes to hear. I think that in the last 3 or 4 years too many bands have come out of the woodwork, like us, and inundated the scene. Maybe there are too many bands sending out their CDs at this very moment. At any rate, I believe that there are a lot of pearls in this sea of contracts and money! We are proud to be in contract with GASHED! and are satisfied with the professional work of Eric. If we are not one of the lucky fellows that get the chance to release a CD in Europe, it would be a pity...but we couldn't care less.

From reading past interviews and reading your website, you seem very humble about your music. It seems that you have somehow managed to avoid some of the musical politics that can occasionally affect or infect people. Do you have any thoughts on this subject?
We are not the founders of EBM & industrial music and are not conceited enough to lodge the claim of making the best music in this sector. We spend our spare time doing dark industrial music. All of us have been in the music business for at least 10 - 15 years; and we have been established for too long and are too old to be infected by arrogance.

Your company CONIlab was used to create your website. Could you tell us more about ConLab? What do each of you do for work besides your music?
ConLab is not a company; it is only the title of the combination of numerous artistic talents under one name. All of us are, of course, interested in making music; but, in addition, we also have a lot of interests in art, design and lyrics. We like to express feelings and emotions in many kinds of ways. The name of this venture...ConLAB.. I work as a marketing/sales agent in a shipping company; Söenke is the junior boss in his father's butcher company; and, Sunny is an IT-Admin/Team-Manager at a local call center.

If there is one thing above all others, you would each like to tell your listeners (about yourselves, about your music, about anything), what would that be?

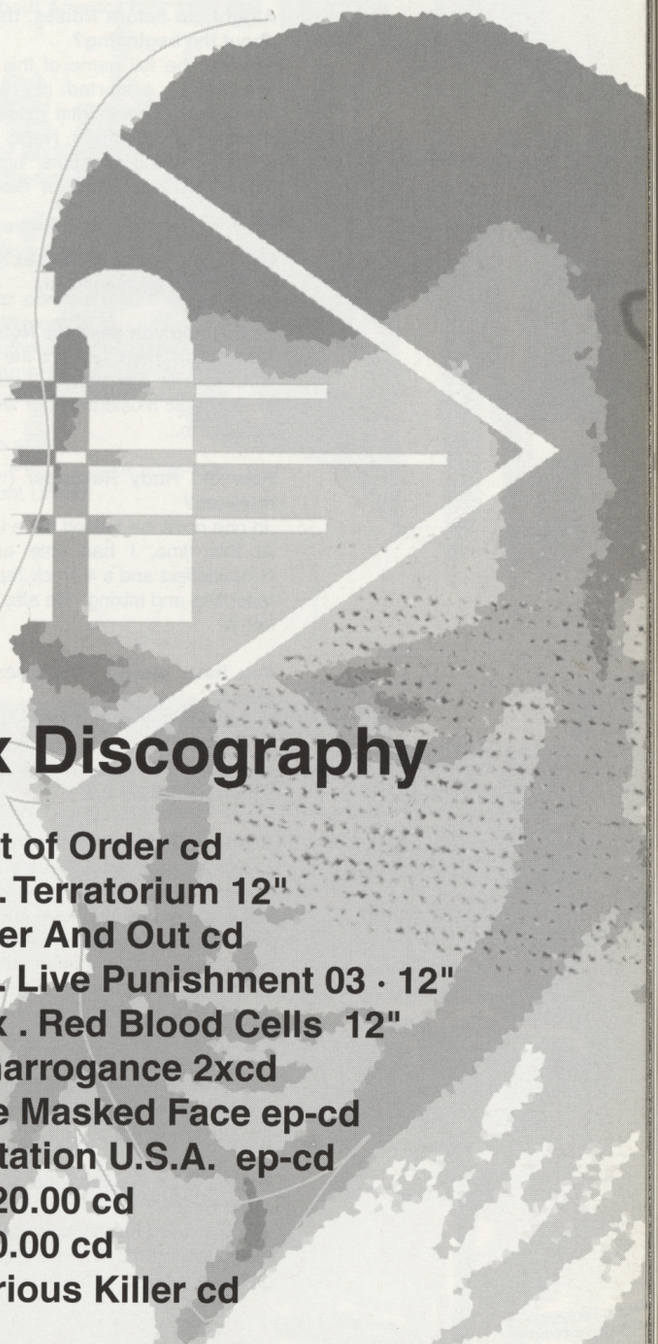
We would like to mention that we would like to thank all our fans from the beginning of Concrete Nature and, of course, our parents. All people- some of which may have had their interest piqued by this interview- are more then invited to get in contact with us or to listen to some music samples at our home (http://www.concrete-nature.de).

What do each of you like to do in your spare time, if you have any?
Söenke and I are owners of big motorcycles and try to meet each other as often as possible to enjoy the sun (if we have some), to enjoy what's left of a stressful day [...] We, all of us, do the same that other people do: meet friends, listen to music, spend hot summer nights at the beach, and brighten our days as much as possible. In winter time, we spend all of the horribly cold nights in front of our instruments, finding new expressions in our music.

SCREAMS FROM A HANDICAPPED NATION . BIOHAZARD . NT-ZN . NOISEDISCO . BLACK TORTURE . NOISEXORZIST . STINGER . TEMPLEDANCE . AUF GEHT

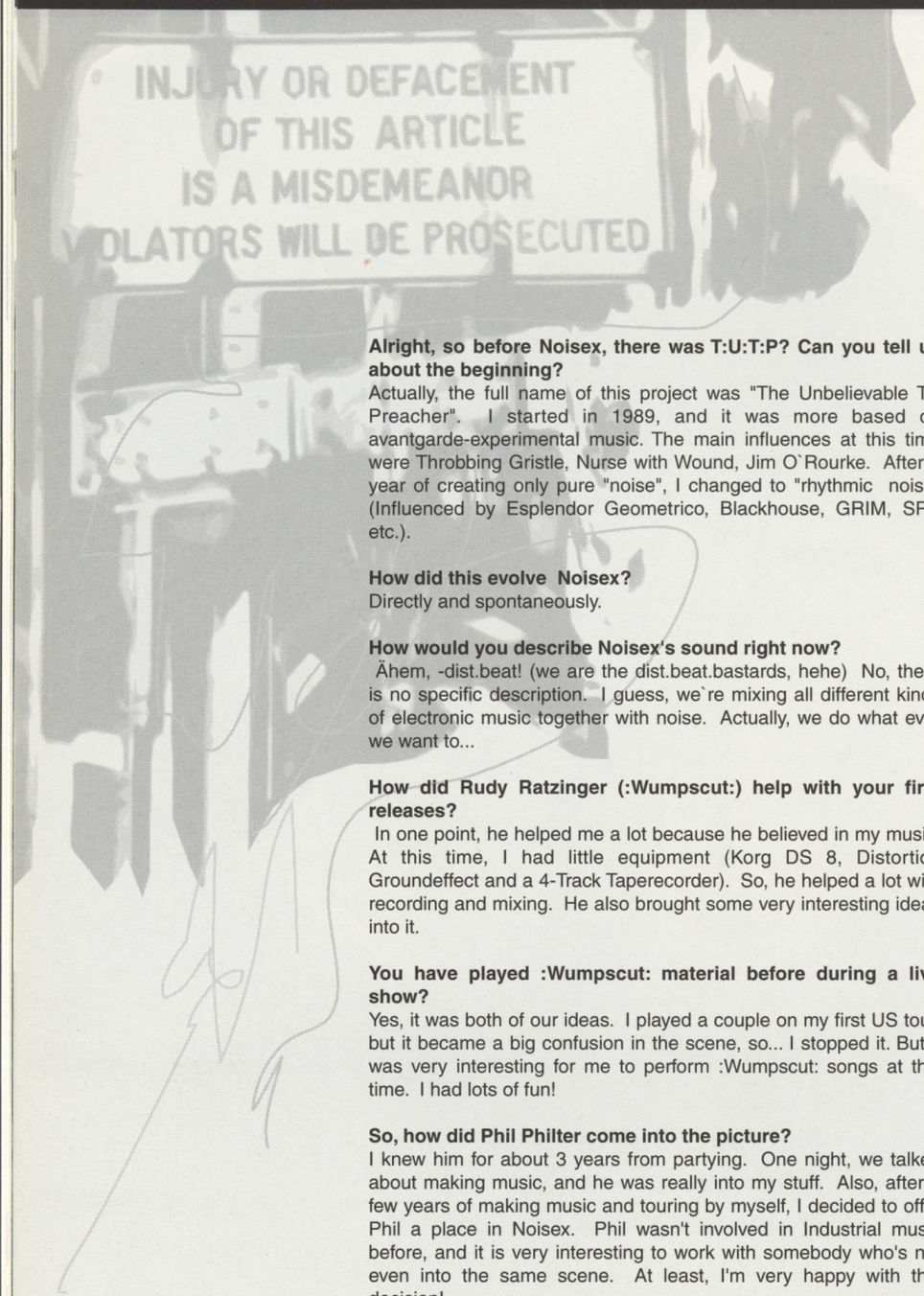
noisex . hurts

DON'T YA' FUCKIN LOOK AT ME . X-CUTION . EKG BABY . THE HIDDEN . BURN THESE PUPPETS . PLASMID . TARANTULA DANZA . BRING DOWN THE CRIME



Noisex Discography

Noisex . Out of Order cd
Andxesion . Terratorium 12"
Noisex . Over And Out cd
Andxesion . Live Punishment 03 · 12"
Dkf / Thorax . Red Blood Cells 12"
Noisex . ignarrogance 2xcd
Noisex . The Masked Face ep-cd
Noisex . Rotation U.S.A. ep-cd
Noisex . 1920.00 cd
Noisex . 950.00 cd
Noisex . Serious Killer cd



Alright, so before Noisex, there was T:U:T:P? Can you tell us about the beginning?
Actually, the full name of this project was "The Unbelievable TV Preacher". I started in 1989, and it was more based on avantgarde-experimental music. The main influences at this time were Throbbing Gristle, Nurse with Wound, Jim O`Rourke. After a year of creating only pure "noise", I changed to "rhythmic noise" (Influenced by Esplendor Geometrico, Blackhouse, GRIM, SPK etc.).

How did this evolve Noisex?
Directly and spontaneously.

How would you describe Noisex's sound right now?
Ähem, -dist.beat! (we are the dist.beat.bastards, hehe) No, there is no specific description. I guess, we`re mixing all different kinds of electronic music together with noise. Actually, we do what ever we want to...

How did Rudy Ratzinger (:Wumpscut:) help with your first releases?
In one point, he helped me a lot because he believed in my music. At this time, I had little equipment (Korg DS 8, Distortion Groundeffect and a 4-Track Taperecorder). So, he helped a lot with recording and mixing. He also brought some very interesting ideas into it.

You have played :Wumpscut: material before during a live show?
Yes, it was both of our ideas. I played a couple on my first US tour, but it became a big confusion in the scene, so... I stopped it. But it was very interesting for me to perform :Wumpscut: songs at this time. I had lots of fun!

So, how did Phil Philter come into the picture?
I knew him for about 3 years from partying. One night, we talked about making music, and he was really into my stuff. Also, after a few years of making music and touring by myself, I decided to offer Phil a place in Noisex. Phil wasn't involved in Industrial music before, and it is very interesting to work with somebody who's not even into the same scene. At least, I'm very happy with this decision!

How do you feel Noisex has changed with his presence?
Actually, I can't answer this question in general, but for myself it has changed in a positive way! I enjoy it a lot each time when we`re hanging out in the studio.

Before Noisex, what kind of music was Phil into? Is he in any other bands?
When I met him, he was more into...hmm, old school electronic music, dance music...whatever. He also played (still playing bass guitar) in a "kind" of metal band named: LUNGFULL! very deep. He also gets his sideproject "Tape Return", which is very danceable instrumental- electronic music.

Tell us about a few things:

DKF
My first side-project. The noisier side of Noisex, based on a deep, harsh concept.

Cybernetic Fuckheadz
Another side-project, actually an idea of Patrick Stevens (Hypnoskull) and myself. Noise, drum 'n` bass, big beat. The meaning of this project is that both of us create some basics and that the other person finishs it to a full track. Actually, we`re still working on it 'cause we`re mainly busy with our main-projects, touring, etc. I hope it will be finished soon!!! (I'm also very interested in the result!) Patrick is a great musician.

Andxesion
Andxesion is a kind of "free improvisated Jamesession Project", which means after a festival, all the members from each band jam together (completely improvised)- - initiated by Rockin' Raoul.

The iguana on the covers of *Over and Out* and *Serious Killer*
Means nothing, I just like how they look like....

United Power Noise Movement
That`s what I tried to bring the Noise scene more together, more united. I'll say nothing about it- you see what happens....

Neonrot
Another side-project formerly THORAX -deep droning ambient and avantgardistic soundscapes.

OPOK
Haha, -Operation Industrial Noise -OK! -KRUPUK?

I/O Industrial Overdose
My new side-project - straight instrumental rhythmic noise and lots of BASS!

K:A:T:T INDUSTRY
The Noisex Headquarters and my own label since Nov./Dec. 2000.

E.tronique Studio
My electronic studio, where I'm also working on film music, trailers, TV commercials, and NOISE!

Are you planning on releasing new music on your new label?
Oh yes. Mainly bands which "I" like, but also some stuff of our side projects!

On the mention of labels, is there any reason you switched from Ant-Zen to Flatline?
No particular reason. I mean, Flatline is a kind of sub-label of Ant-Zen. But more based on electronic music- not only on straight rhythmic noise- and that's what Noisex is, i guess....

Can we expect to see more of your side-projects in the future?
I hope so! I already recorded a lot of stuff but it's not even finished! Soon! Watch out!

So far you have done a couple of US tours, How has this (last) one compared to the ones before?
Each tour was totally different, but always so amazing! I met so many nice people; and even though the scene in the US isn't comparable to the European one in size, I love it! The last one was very hard (14 Days:9 Shows); but this is what I need, and Phil helps a lot on tour!

Have you seen your American fan base grow over the years?
Of course! I recognized that it has expanded. I mean, for example, on my first tour there were mostly straight NOISEHEADS, and now I recognized there were also EBMheads, Gothz and other weirdos. At this point... THANKS TO ALL OUR FANS AND TO THEIR SUPPORT!

These traxx are made for the "American crowd". How does the American crowd differ from the European crowd?
Hmmm, they're more enthusiastic and more open minded, I guess. And the credits on "Serious Killer" are on there because they were the first ones to get to listen to it before everyone else. Actually, it was our TOUR release 2000, but it wasn't even limited.

What do you like the most about America?
American Breakfast!

The least?
Budweiser!

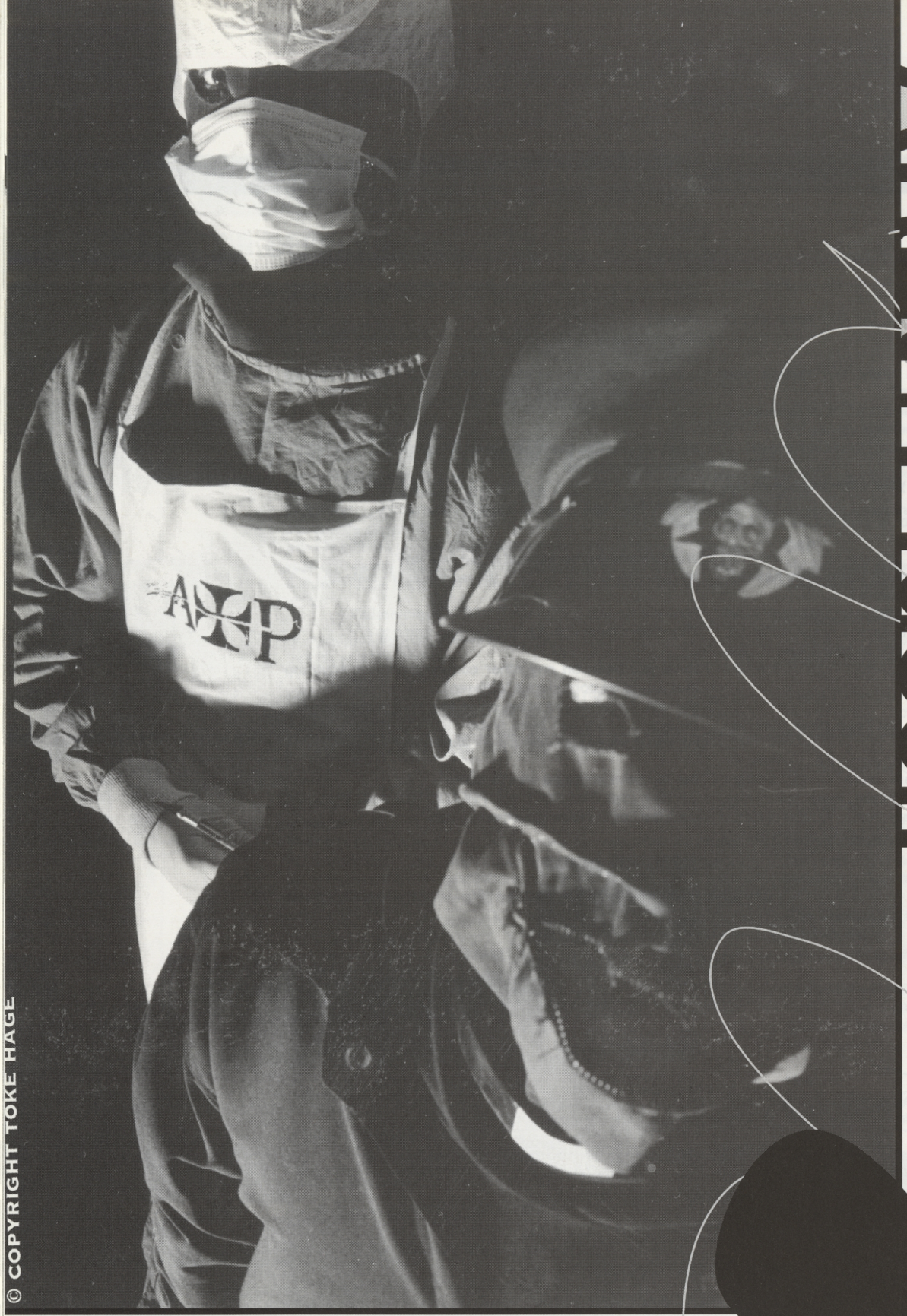
What do you prefer instead of Budweiser?
AUGUSTINER EDELSTOFF! (Bavarian Lager - taste it!)

How did Noisex get on the Cadillac commercial?
They asked for it! I don't know how they came to it.

Have you been on any other commercials? or anything that would be considered "different"?
Not with Noisex. I did some other stuff for commercials but especially. There has been some recent interest in Noisex, but I don't want to talk about it yet since it isn't for sure...

Do you have anything else to add?
Ein Bier, zwei Bier, drei Bier... PROST! Take care, folks, and keep the Power Noise Movement United!

ARZt+Pfusch Loves You!



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by: Voiddweller
with Love

First of all I must make a statement, Due to some really nasty experimentation in our basement some really **EVIL** things have happened to **A+P,** The new member **"Dr. Ool"** is no more, during a experiment in crossbreeding a refrigerator and a chutulu fish, something went terrible wrong, the most violent flesheating monster appeared and tore **Dr. Ool** apart (quite violently :-), so **Dr. Ool** is no more. During that fight we had, I accidently teleported **Der Doktor** about 500 metres down into the ground, so now I have hired a **hamster** to dig him out, so due to the accident he couldn't be in time for this interview, We apologize about that, but **Der Doktor** has sent a letter explaining that he counts on being back in a few days, But how the fuck did he manage to send a letter?, he is 500 meters down the ground!... (?), So it's only me doing this interview.. trying to be polite....

-Dr. A-Funz

How and when did A+P come into existence?
Arzt+Pfusch started actually in the local supermarket a friday night at 19.55, buying the usual crate of beer, Der doctor wanted to make a cover song of a Death In June song, but to say it politely i didn't want to spend time doing a coversong of a band i thought sucked major ass, so i proposed to make a band that used a distorted approach to making music, we actually wanted to make something more alike Dive, but two hours later we actually had 80% done of Skumfuk, and we realized that it maybe wasn't Dive we sounded like, we more sounded like a Rash in the ass, but nevertheless we recorded 4 more tracks that weekend and the following weekend, and the Demo was (still)born, we didn't get to send out more than 7 discs before we got a positive reply from NovaTekk?, beat's me why, but they liked it... so now we are here.....

Where did you come up with the name Arzt+Pfusch, and what does it mean?
It's a Danish term translated DIRECTLY to german, i don't think it's got any meaning in german exept for the two german words... but it means something like: Doctor+Error, but in a more hateful way, the term is used when a Doctor didn't do his job properly because of lazyness, or just plain stupidity, but done on purpose.

You, the Doctors of A+P, have come up with some very interesting samples that you have merged amidst the gnashing your teeth manner of rhythm. I've heard samples such as the Simpsons, and many metamorphosis forms of conventional musical instruments such as the banjo and so on. Where have you found some of these samples, and why have you chosen to incorporate them into A+P?
Thanks, nice that you think the samples are interesting, some of the samples was beamed down to me from the Nectus Xlv 563 death colony, i've got some friends "up" there, and they sometimes supply me with silly samples, otherwise, when they are dead. I usually sample from varoius sample discs, the Banjo sample was just choosen because it ran at such a frantic speed, and it added some spice to a otherwise doubtfull track :-)

Your newest album "Love" is eccentric and humorous to say the least. What is the overlying theme of the "Love" album? Also, where did you get the cute "I love you" sample from the first song?
The Theme is quite obvious i think: LOVE!, Well, the "I love you" sample was taken from a plastic heart my beautiful girlfriend bought a few years ago on Valentines day, you can press the heart and it says "I love you", (you hadn't guessed that!!), and suddenly the idea to make Love (?!) jumped into my head, and knocked me unconscious, but after 666 years of hybernation i woke up and did love.... (to myself, with one
hand!!)

Give us some info and history on your side projects?
There are NO side projects to A+P, we know a guy who is making some music under the name Chain, but it really SUCKS... but I'm helping out in a band called "A Sonic Incident", they play a good mixture of heavy (without drums), and slow techno, I usually make all their keyboard passages, and supply samples (loops), to them, they use loops for rhythm, i actually never have heard anything like it before, it's NOT Rammstein or Rob Zombie at all... it's quite unique i think.... But never forget: CHAIN SUCKS, FUCK YOU!!

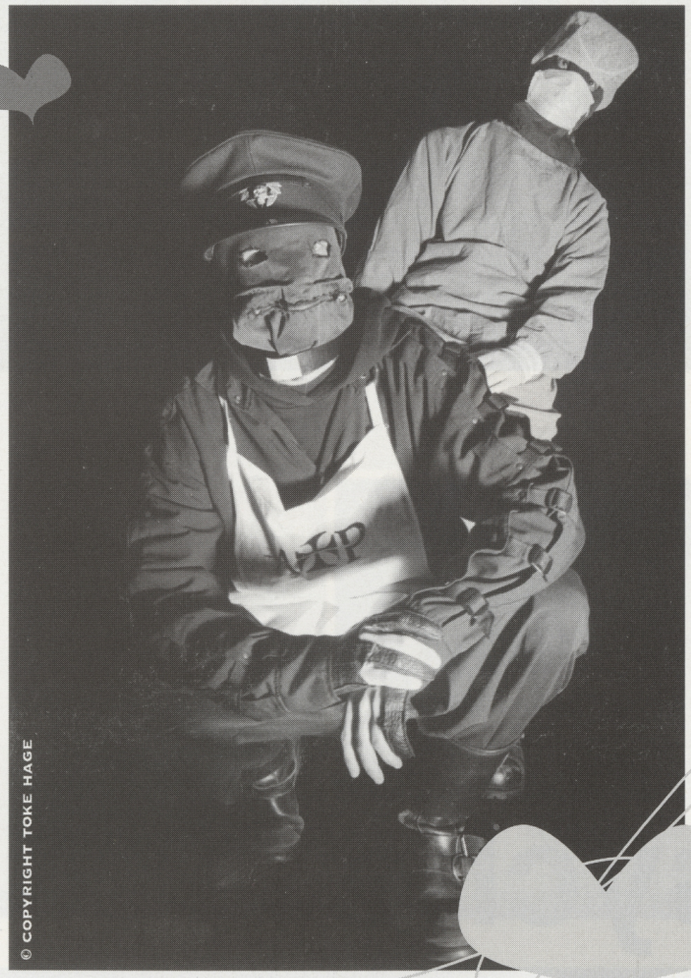
What do you guys do in your spare time? Surgery, mutilations, picnics, mass genocide, late night infomercial watching?
I masturbate a lot, other than that i spend all my spare time playing "Earth 2150" on my Pc, even though i ought to make some Tunes, but Earth is WAY more interesting right now.... i have the time for it right now, my sweetheart is in england working on a Elderly home, so my life consists of BEERS in huge quantities and computergaming, I'm Nerding my time away right now..... and then i also watch every episode of TV-Shop, very interesting shows they got, I'm still trying to see the small differences in the newest episode compared to the pilot from 8 years ago.....

Will you ever possibly tour in the US, and with whom would you be interested in touring with?
Well, if it was us who decided that, then there will be a tour, but NOBODY have contacted us regarding that, we were supposed to be on a tour when we supposedly should have been licenced to interbeat, but it happened to be a NOFUCKINGWAYAREWEWORKINGWITH-interbeat label that just wasted our time... and proposed a tour winter 99, or spring 2000, you know the same old story, all the shit is in the mouth, but no action is taking place, just empty promises...., but if we are contacted about a tour we will jump on the band wagon with NO doubts.. (as long we are secured all our expenses). But if we were to go on a tour, then my favourite band must be Rob Zombie or Fear Factory, maybe Suicide Commando, Johan Van Roy is such a cool guy... but other than that i haven't got any clue to whom we want to tour with... Maybe Boyzone (Groupies,groupies...)

Do you have any final quotes to leave with MUTE!?
Coming soon: "Children of the Corny 4", in about 9 months !!!!???... Guess that one:-)

Is it true that you got really small dicks?
Yes it is, we actually piss our pants every evening because of the sheer exitement that we have such small dicks.

ARZt+Pfusch's Love *is out now on Nova Tekk*



Psyche

It all started at the end of 1982 my brother **Stephen Huss**, and I starting messing around with our synths and a drum machine eventually to perform for the first time in Edmonton, Alberta, Canada under the name **Psyche**. A combination of horror and electronics that in the area of Western Canada was completely unheard of and would continue to be quite shocking for some time. We performed originally as a trio including **Dwayne Goettel** throughout Edmonton and Calgary. By the time of our highlight performance as support to Britain's **Alien Sex Feind** in 1984! Psyche already had several songs on file, and knew it was about time to make an album. By then it was just my brother and I again after several replacements for Dwayne we remained a duo after all.

-**Darrin Huss**

How would you describe the music, and do you feel that it has changed over the years?
I can't give us a category anymore. One decription I like is "Angst-Pop". I mean, we're too dirty to be only "synth-pop"; and, then, we're too light to be completely darkwave or gothic. Although gothic-electro is suitable for much of the material. Since my brother isn't in Psyche at present, the replacement members have all brought varying degrees of sound to the Psyche style. Some albums are very different, and some remind one of the earlier Psyche, but in a matured fashion. I still think that with my voice and lyrics, one knows when one hears a classic Psyche track who we are.

After all this time, what brought about a North American release of Psyche material?
O.k. this isn't really the first. We did obviously release our debut album ourselves in Canada way back in 1985. Then there was *Unveiling The Secret* on C'est La Mort Records. And finally *Mystery Hotel* on Amok Records, Canada. But this is all now more than 10 years ago, so, what the hey!

O.K. then, so why now?
Because it's time for the synth-fans to be updated on what they've missed the last ten years; and, strangely enough10 years ago, one had to be in Europe within this "genre". Now it seems to all be coming back to North America. And I would like to see Psyche CD's in the shops when I go home to visit! Also, it would be cool to finally tour the U.S.

How do you feel North America will react towards your music?
Well *Misguided Angels* is carefully selected to let the people in on our world, but including some newer reference points from my recent collaborations. I think we should be respected for what we've achieved, but I am ready to accept this release also as a debut for most people; and, I'm also just as curious how Psyche will be seen in today's market. I'm assuming that "Goodbye Horses" should prove to be just as popular as it has been in Europe. We'll see.

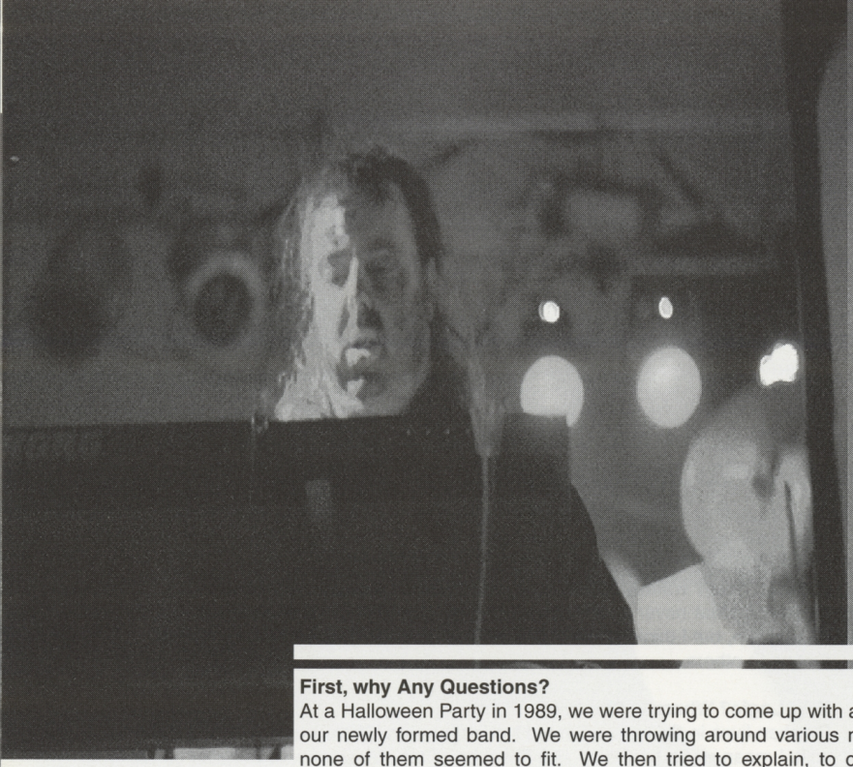
Can you tell us a little bit more about Inside?
My goodness, are you well informed! Well, it's now dead, but we released 2 CD's, and I'm still happy with them. They were more brutal electro and kinky sounding. The first one *Room Full Of Mirrors* had a more atmospheric elegant touch and spawned the hit "Vampire". It took 3 years before the next one 'cause I was busy with Psyche and didn't want to release two groups with my vocals at the same time. We did, in fact, complete a third album before we split. Sad really, but I think it's enough to be doing one band in the synth scene.

What about Vanishing Heat?
That was also just a side-project 'cause at the time I had started Psyche anew with David Kristian. I was living in Montreal with Kevin Komoda (ex-Rational Youth) and wanted to do something experimental with him. So when Psyche signed with SPV with *The Influence,* I shopped Vanishing Heat around and wound up by Dossier, which was a dream come true because they were releasing Damon Edge and Chrome! Basically, the *Hallucinations* release really was a one-off, but then a friend of mine, who used to run the UK Fanclub for Psyche, financed me to give Vanishing Heat another try; and, I thought it would be fun to try to make a more brutal sound somewhere between Diamanda Galas meets Revolting Cocks. This became *The Itch* in 1994. I even did 2 concerts and some interviews, but, alas, that seemed to be the end of my industrial career. Really, I'm more into singing and a bit more melody, and so I didn't want to continue developing against my style. And anyway, Vanishing Heat never sold real well. Every now and then I have ideas for a third album, but I think there's so many bands in this genre as it is, so I'll leave that up to others.

Void Logic? Where is Stephen?
Stephen lives in Canada, whereas I'm in Germany. There never was an official split. I mean we're brothers! But because of his struggles with Schizophrenia and not wanting to travel, we decided it would be best if I found a replacement to continue Psyche. The last recording of Stephen and I was "Intimacy" in 1994. After that I started with Per-Anders Kurenbach here in Germany, and we released *Strange Romance* on SPV before moving to Strangeways for *Love Among The Ruined.* The "Void Logic" CD is a collection of Stephen's instrumental work from 1985-1994. I think it's brilliant, and I plan to make a follow-up. This is strictly for fans of experimental and atmospheric electronics to buy from the Fanclub. Stephen doesn't need a label to build a career for this. On the second CD, I did some guest vocals, but it's different from Psyche's current direction. I hope to have this ready at the end of September. These are CD-R's with a special cover, not a factory release.

Any last statements?
Well yes, *Misguided Angels* is only a North American release and should inform the people what we've been up to in Europe all this time. We hope that after that the next Psyche album will finally be released internationally. Psyche has a new member, Remi Szyszka, so the last three songs recorded by Per-Anders and I are now exclusive to the *Misguided Angels* CD and hopefully make it then more collectable. Psyche will be getting a little more danceable in the future but plan to remain unique in our "genre". Most of what anyone should want to know is on our website, by the way.

Misguided Angels *is out now on ArtOfFact records*



Any Questions?

First, why Any Questions?
At a Halloween Party in 1989, we were trying to come up with a name for our newly formed band. We were throwing around various names but none of them seemed to fit. We then tried to explain, to one of our friends, the logic behind what we wanted from a band name. The name needed to evoke an image or a feeling, one that wouldn't leave any questions. Our friend said, "that's it! Any Questions?". We looked at each other and smiled. Any Questions? was born that night.

How did it all begin?
We are from the same town and we had played together in some of the same cover bands. During that time, we began to experiment with writing original material. After finishing college, MC2P4 moved to the Philadelphia area and, shortly after that, I (Ttam Troll) moved to Philly to continue my education. We rented a house and started to work on what was to become Any Questions? material. Our electro-terrorist unit comprised of Ttam Troll (Electronics + Electronic Percussion + Voice) and MC2P4 (Electronics + Electronic Percussion). For the production of our new CD, Mutation, we enlisted the services of LTJTHC (Electronic Percussion) who had previously contributed to our 1992 release, Don't Ask.

Six albums, two full-length video products, and a CD-ROM, where does all the inspiration come from?
We live near a nuclear power plant and a chemical production plant. There is a lot of industry in our area and, having come from a more rural setting, we find no shortage of visual and auditory stimulation. As far as actual inspiration goes, I'd have to say that we both have always had active imaginations, just not always the time or money to make our nightmares become reality.

Can you tell us more about the videos and CD-ROM?
Our first video release, *20 Megaton Surface Burst Live*, is a re-edit of the first Any Questions? live performance. In this video, you can already see the makings of some severe gear heads. The second video, *Experiments In Degradation*, is a collection of some of our production videos used during the 1993 Prey For Death Tour. During that tour, we would project the videos onto our 9' x 12' video screen and perform our interactive horror show to a, usually, staring and gaping audience. The CD-ROM came about as a natural progression from our involvement with Atari Computers. We have always been avid Atari users so when the opportunity came about to give something back to the Atari community, we jumped at the chance. Toad Computers agreed to manufacture and internationally distribute the CD-ROM of Atari Falcon030 shareware/freeware software that we compiled and, today, you would be hard pressed to find an Atari Falcon030 user that doesn't have a copy of our Floating Fish Studios Bird of Prey CD-ROM.

How has your music changed with the release of *Mutation*?
After our previous release, *Death*, we re-tooled our studio with many new equipment purchases so that made the production process easier. Musically, we enlisted the help of LTJTHC to help us with electronic percussion. That helped to make our music a little less machine-like in structure and allowed us to be more experimental with our overall sound.

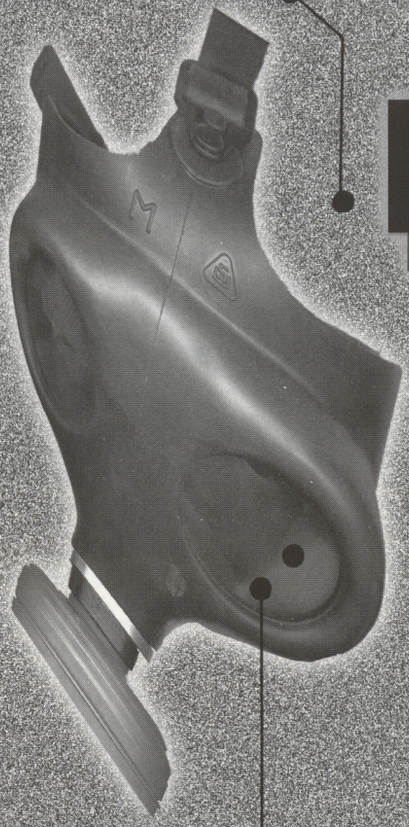
Where does Any Questions? exist in reality to our normal world?
Any Questions? makes frequent trips through a time/space portal to the wastelands of the Chagara 6T Reactors. This breeding ground of technology will ultimately spell mankind's demise at the foot of the Plasma Unbinders. Until that time comes, Ttam Troll and MC2P4 must remain in the real world spreading the words, pictures, and sounds of mankind's demise at the hands of technology.

Is there a continuing theme behind your music?
Any Questions? main theme has always been about mans inhumanity towards man. Man has always found a way to destroy what already exists or anything he creates. We also like the melding of man and machine. By using machines and technology to enhance the flesh, we can create the ultimate interface. Whether the additions are artificial limbs or an I/O port in the side of the head, we're all for it. I guess you could say we like the "cyber" style of things.

Tell us more about this Atari fetish of yours.
When you have something that works well, buy more of it. After our first Atari Computer, a 1040Ste which was purchase solely to run Steinberg Cubase, our collection broadened to include all of their 16 and 32 bit computers. This lineage included Stacy, Mega STe, TT030, and Falcon030 computers. Until Atari officially went out of business (as a computer company) a few years ago, we never had a need to consider another computer platform for music production. Sadly, these days are slowly coming to an end and at some point we will probably migrate to the Apple platform. Of course, there will always be a special place for our Atari Computers and game consoles. They will most likely end up in our Synthesizer and Computer Museum.

What can we expect from Any Questions? in the future?
We will still be churning out uncompromising, 100% electronic music. With our recent taste of CMJ charting success, we are already working on the next Any Questions? CD. Videos for Mutation are being shot now as well as recording a CD for our side project, Obomatic. We are also developing song ideas for John Carpenter's *Ghost of Mars* and Tim Burton's re-imaging of *The Planet of the Apes* projects.

Mutation *is available now on Floating Fish Studios*



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The Natural Selection of Footwear

So there you are wondering why the general populace does not seem to comprehend the wonder and joy that is the boot. They fail to see the everyday accidents that could be avoided just by placing their beloved feet into a happy pair of boots. Both stylish and functional, you ponder, boots can allow one to easily avoid the treachery that you once faced in the form of small children gnawing at your ankles. With the helpful layer of leather your boots now provide, you marvel at how these small deviants are thwarted and therefore look for more accessible ankles to satiate their childish needs. Just last week your boots helped you narrowly avert the pain of a stubbed toe when you temporarily forgot how to walk. And damn it man, you looked good while doing it. You understand the supreme nature of the boot. Go make yourself a sundae and go out and play. You've earned it. Now for those of you who are currently wearing sandals or something un-bootsy (not to be confused with **Bootsy Collins**). Let me explain to you the marvel of the boot.

Let's say that someone drops a heavy pointy object, maybe even an **obese porcupine**, on a foolish individual wearing sandals. This foolish individual now knows what pain is. Thoughts of foot amputation now seem like a pleasant idea. Said individual might be at the forefront of industrial fashion as they now have large spikes sticking out of their foot, but fashion should always be functional. Drop this same porcupine on a stylishly booted chap, and they might remark, "Oh Did something fall on my foot?" This is not due to the boot wearer's lack of nerve endings, but instead due to the fact that their fashionable yet practical boot saved them from the horror that is porcupine agony.

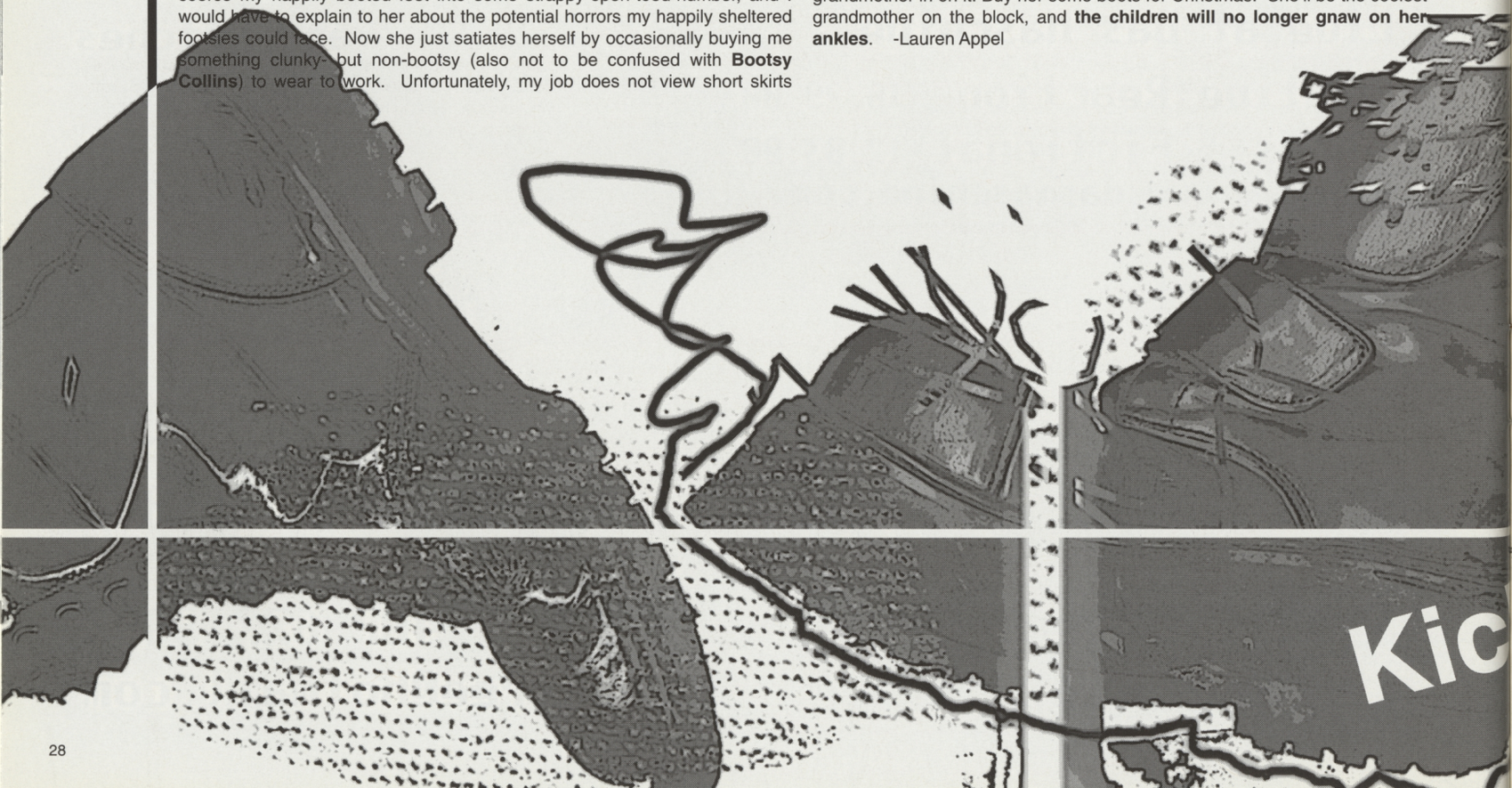
In my opinion, boots should be clunky and rather high. This may not be for you. I, like many of the boot wearers of the world, started my boot wearing life sporting about in Doc Martins. They were functional, took awhile to fall apart, and thrust me into the forefront of the hipsterly-booted. I tooled around town, successfully passing droves of cool tests based on footwear. I was a tot then, but a damn fashionable tot. I tried wearing a pair of my old Docs not too long ago (my preferred boots were being resoled). I ended up feeling really short, which is pretty ridiculous as I'm 6'1" without anything on my feet, but even still, the Docs were retired once again. This is not to say that Docs are in any way inadequate. Go along with your happy Doc wearing ways. This is just to say that I'm delusional, and they make me feel short.

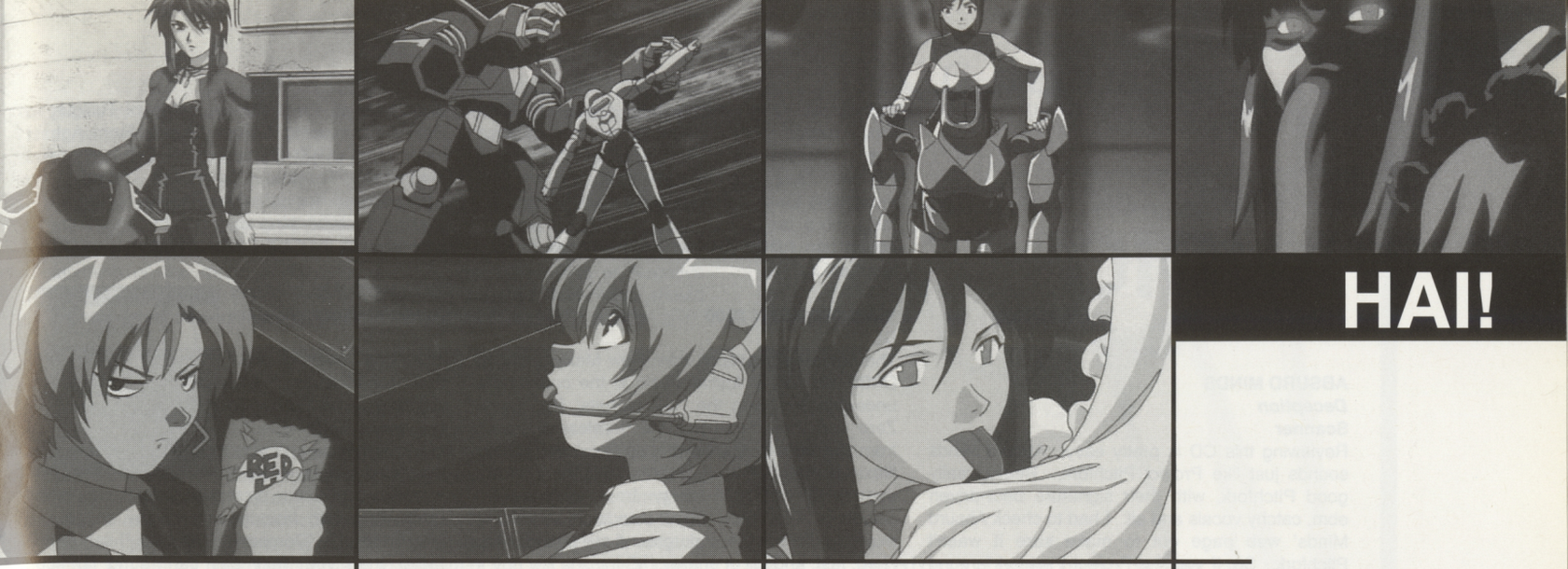
Suppose you finally submit to wearing boots, and you are greeted with a supposedly offensive, **"Your mother wears combat boots."** Why this ever was looked on as insulting, I will never know. My first reaction to that statement would be, **"Rock on. She's ready for action!"** Is this statement meaning to imply that mothers should all be dainty princesses who do nothing but prance about in high heels? Bullocks! Mothers need functional footwear too. My mother (who does not wear combat boots, but rocks anyway), used to be rather troubled by my incessant boot wearing habits. She would try to coerce my happily booted feet into some strappy-open-toed-number, and I would have to explain to her about the potential horrors my happily sheltered footsies could face. Now she just satiates herself by occasionally buying me something clunky- but non-bootsy (also not to be confused with **Bootsy Collins**) to wear to work. Unfortunately, my job does not view short skirts and big boots as appropriate work attire. They let me get away with my flaming red hair and blue and purple extensions, so I let them get me out of my boots (which really sounds much naughtier than it actually is).

Please note that your pet might become jealous of your stylish footwear. My cat Thurston (who you can find being a saucy sack o' cat on the subscriptions page) almost has free scratching ability in my apartment. It's a virtual scratching free for all with one blaring exception. She (yes, Thurston is, in fact, a she) is not allowed to scratch my boots. Living by the law of the cat and due to the fact that she is in some way threatened by my footwear, my boots are her preferred scratching surface. We constantly have harsh words about her practices, but she evidently enjoys the conversation. I don't ever pet my boots or give them food, so I really don t know why she is threatened, but she does feel the need to put them in their place. So I just keep trying to convince myself that this is not some kind of delusional cat jealousy, but in fact she is trying to thrust me into the forefront of he next big fashion craze - textured boots. I like to think that she secretly is incredibly concerned with my fashion and appearance. That's why she also insists on covering myself, and anyone who comes over in her fur. It's a fashion accessory that makes a much bolder statement than any wardrobe could ever dare to.

Boots can also solve problems, both at the home and in the world. International kicking laws should be established to thwart many issues that we all face on a day-to-day basis. Imagine someone you work with constantly getting promotions and recognition, when you know that they do not deserve any of it. Imagine on top of this that you find this person incredibly annoying. With international kicking laws in effect, you won't have to worry about any undue stress that this might cause you. Instead of holding an unhealthy and time consuming grudge, just go ahead and kick the annoying promotion-getter! Go ahead and kick the people that keep giving these promotions too! Kick them all! Please notice that this will not solve anything at all. Nothing will be resolved in any way, but you will feel heaps and bushels better. Wars could be avoided this way. Your country's leader is mad at another country's leader? Just tell them to get on a plane, fly to said country, get off the plane, kick the leader, get back on the plane, and go home. Bruises are so very minor in comparison to war. **Make Love Not War** makes people think of **hippies**, and people are too bloody violent these days to buy into such crap. Instead, we can live by **Make Minor Injuries Not War**. Now that we have explored the true wonder that would result from international kicking laws, let's examine how these laws relate back to our stylish boot wearing ways. If we're all running around kicking each other, boots are the best thing to be wearing. One can engage in a more satisfying kick and avoid excessive injuries when one manages to piss someone else off. Plus, it won't hurt if a car runs over your foot.

Now that I have shown you the way, join the boot revolution. Get your grandmother in on it. Buy her some boots for Christmas. She'll be the coolest grandmother on the block, and **the children will no longer gnaw on her ankles**. -Lauren Appel





HAI!

BUBBLEGUM CRISIS: Tokyo 2040

"Boomers vs. Womankind"

I was sorely tempted to write about hentai this month. Its particular subject matter always a distinct favorite of mine, I nevertheless decided against it. For one thing, it's just too damn soft-core. Venus 5? Piffle. Of course I still opted for cute chicks with fucked-up hair and curvy bodies, but that's just anime/manga at its best anyway.

Bubblegum Crisis: Tokyo 2040. We got the hot singer/biker chick, Priss. The computer babe, Nene. The high-class honey, Sylia. And the impetuous country-girl, Linna. Together they run around Japan as the Knight Sabers, show up the (male) cops, put down enraged automatons, and do it all in robotic armor complete with heels. I love it. Of course, these very themes are nothing new to the genre, but I'd argue that that's part of the fun. By playing into a genre so well, the creators of BGC:2040 [AIC] have left themselves room to be creative elsewhere.

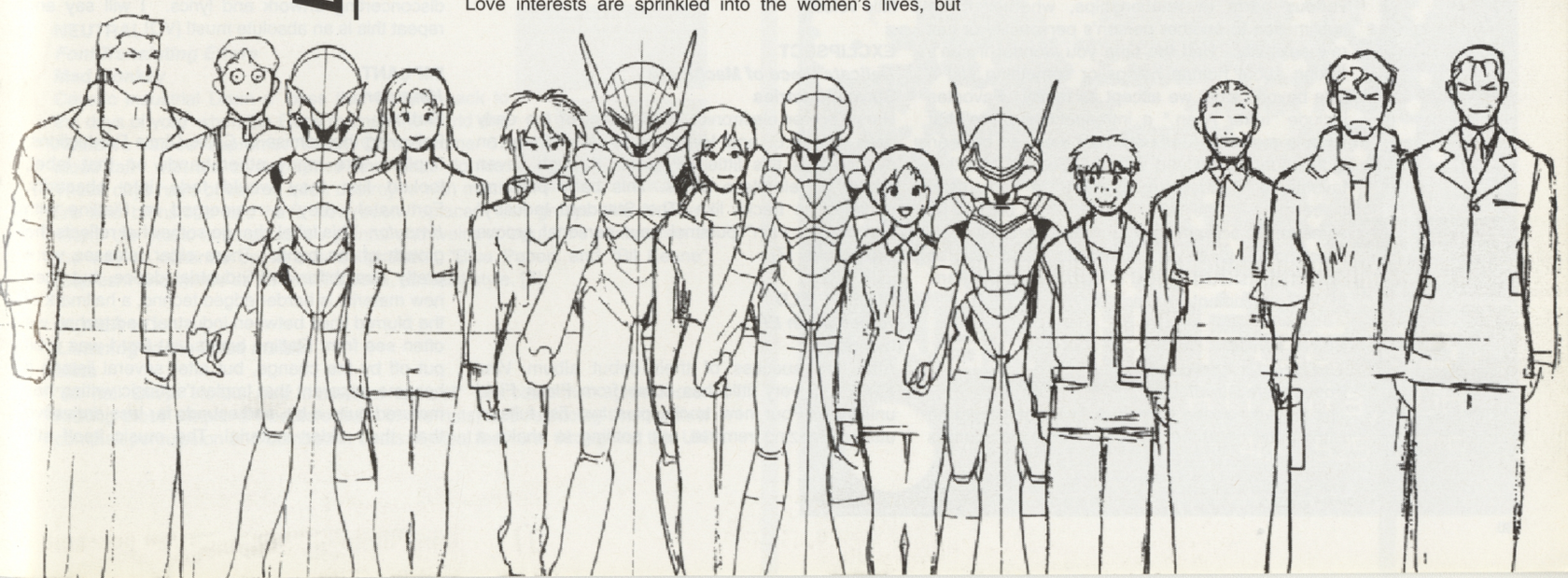
If I had to compare BGC:2040 with other series, I'd say that it had a strong relationship to Evangelion. There is the removed, impassive father-scientist who uses female member of family for tailors his experimentation with the naive assistance from his family, the sibling (known or unknown) who has a mysterious aura, young adults/ children fighting in special suits controlled by synthetic hearts or minds, and immediate enemies surfacing as mechanical beasts of organic nature and structure. How's that for resemblance? Of course in BGC: 2040, we are thankfully spared the Christian overtones- but at the expense of cute penguins.

Bubblegum Crisis: Tokyo 2040, while possessing dark undercurrents, still comes through with an optimistic finish. Love interests are sprinkled into the women's lives, but fortunately the good Knight Sabers aren't characterized by these special relationships. I did notice a distinct, rather taut sexual appreciation between the four women. At one point, the possibility of one member dedicating herself to the fair sex is broached, but then swiftly put down. I am of the firm opinion that this is a false recognition by BGC: 2040's creators- and this is not simply because I happen to like my women bisexual either. No, I'd say that when women hang out in the dressing room and admire one another and that when these same women keep remarking in awe bordering on salivation about the curves and beauty of another women, these women just ain't straight.

So, is BGC: 2040 just sex on wheels rolling to the beat of Evangelion, you're probably wondering now? Hell no. The graphics are good on their own merit; multiple story lines are skillfully weaved together, keeping you in suspense about what the evil Genom corporation will do next and why as well as what the hell Sylia's dad did to her. The cast itself was full of interesting characters, not just one main hero/heroine that you are expected to fawn over. The motivations of characters, while not necessarily clear at times, are certainly addressed; these men and women are not just pretty faces.

On a final note, I really enjoyed both the intro song and the concluding song. The first one might have to grow on you- I know I've heard it almost forty times now - but I still think it's good. That's a rarity in manga/anime, for me at any rate. I'm always entertained though by English tucked into Japanese lyrics. I checked both the English subtitled and the original Japanese versions of BGC: 2040, and the English is in both. My recommendation is to listen to them while riding your bike.

-Ciya Alayt



AUDIO

ABSURD MINDS
Deception
Scanner
Reviewing this CD is pretty easy. Absurd Minds sounds just like Project Pitchfork. Really, really good Pitchfork, with their signature beat-driven ebm, catchy vocals and all. I had to check Absurd Minds' web page out to make sure it wasn't Pitchfork. So, if you like Project Pitchfork around the time of *Entities*, get this CD. That's right: if you like Project Pitchfork, get Absurd Minds. Are you getting this, byatch? [RM}

BIOPSY
Nervate 2k
DSBP

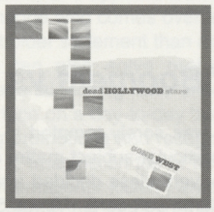
Fast-paced guitar-driven industrial straight from heart of the Brazilian group; Aghast View. The re-release of their 1995 debut album brings new artwork in the form of over-testeroned comic book hard-bodies gritting their teeth in exertion and struggling nude in chains. Perfect artwork for songs like "Speed Crash Violation", "Sonic Suppuration", and "Never Inhale". They even squeeze in two never before released tracks, "Aphluxxo Nominal" and "Interface IQ". [BB]

BLACKMOUTH
Crowd Control Activities
Blackmouth is a musical collaboration between John Bergin (C17H19NO3, Trust Obey), Brett Smith (Caul, Trust Obey), and Jarboe (Swans). The mixture results in a dark and atmospheric sound similar to C17H19NO3, sometimes with a more artistic rock bent, recalling Jarboe's past work with the Swans. Blackmouth is a reference to a famous breed of hunting dogs in the South, and several songs seem to conjure up the mystery of a dark woods or dusty country road. "The Conversion" is one such track, a foreboding piece backing Jarboe's affected southern drawl. "The Burn" is an sweaty amalgamation of Jarboe's smutty lycrics, raw industrial clanging, and slick blues guitar. Jarboe's lyrics are well-crafted and sometimes just plain odd, and mostly deal with various parts of relationships, whether it be sublimation to another person's personality or just raw sexuality. Half the time you wonder if she's talking about human beings or something just a little beyond what we accept as reality. Favorites include "Inner Alien," a introspective piece that sounds more like Jarboe's past work as both an independant artist and with the Swans. Another favorite is "Seduce and Destroy," a dark metal piece much in the vein of Trust Obey, backed by some terrific screaming on Jarboe's part. All in all, Blackmouth is a very interesting and diverse project that should appeal to Jarboe fans and fans of dark experimental music everywhere. [RM]

BLINK TWICE
The Holistic Approach
Poseessive Blindfold
The newest release from Blink Twice continues on with tribal rhythms of your most monstrous nightmares. With *The Holistic Approach*, Blink Twice moves more into the technoid electronica made famous labels like Ant-Zen. "Dominant Lifeform" catches a laid back trancey feel with a murderous tone overlayed while "Exotic Interlude" feels more like a trip through a Middle eastern opium den full of the decaying corpses of long dead atticts. [Z]

V/A CYBONETIX 2000
DSBP
The newest compilation from New Mexico based DSBP. No frills industial music at the core of the underground. From the new recruits; Run Level Zero and Pain Fetish, to the unreleased tracks from the already known groups like Ionic Vision, Noxious Emotion and Dubok, and then to top everything off; a Strategy track remixed by Sabotage. Cybonetix 2000 stands as a shining example of what the underground still sounds like. Hard, fast, and full of energy. [Z]

DEAD HOLLYWOOD STARS
Gone West
Wagon of Miracles 12"
Mad Monkey



John Sellekaers (Xinghu Hill, Ambre, Moonsanto, Ammo, Sno), C-drik (Ambre, F-drik, Ammo, Axiome), Herve Thomas (Urawa ans Hint), J-R Rob(u)rang (Silk Saw) and Marc Medea (Silk Saw) join efforts to render the very essence of a uniqqely American art form: country and western music. Ye haw little cow pokes! Dead Hollywood Stars continues from the point where Johnny Cash didn't enter the electronic age. Modern Instrumentation, modern electronic rhythms, classic consept. *Gone West* evokes feelings of the old fronteir days, complete with canpfires, dustbowls, and fighting cowboys. "Twisting the American Dream into something a bit spooky," Dead Hollywood Stars stands outside the normal musical trends and shows how inspirational the West truly was and what a Fugu dreams about. [BB]

ENDANGER
Motion
Dancing Ferret
If an evil mad sceintist decided to toss Covenent and Deine Lakaien into a cryogenic melting pot, you would come out with a similar sound to Endanger's new Motion. Frim "Inside" to the poppy "Integrity", Motion is filled with catchy electronics and emotional lyrics. The only problem is on songs like "A story of" where you can just picture that mad sceintist and his mutated Ernst Horn (Deine Lakain) creature singing away in that perfect fake little voice.

EXCLIPSECT
Delicate Piece of Machinery
Slave Industries
Harsh power electronics reminiscent of the early days of P.A.L. and Hypnoskull. Machinery on overload as this little EP blasts through seven tracks of relentless beats. This baby pulls no punches as tracks like "The Standard Industry" and "Below vain" pummel your personal groove like pistons. [Z]

FLESH FIELD
Redemption EP
Inception
After the success of their debut album *Viral Extinction*, very little has come from Flesh Field until now. Four new tracks plus two fist fulls of utterly amazing remixes are nothing to shake a dead dog at. From the up-tempo of Railgun to Pain Station doing "Silican Skies", From Aghast View and ARZt+Pfusch and Sabatage and Negative Format. Covenant doing the computerized "Inside" while Gridlock comes along and breaks everything apart with the precision of a surgeon with the GLX-O8 mix of "My Savior. [BB]

GOD MODULE
Artificial
Inception

The long awaited proof that America is finally catching up to Europe in the great EBM/ Electro race. Hailing from Florida, the debut album *Artificial* is truly worthy of a promotion in that very arms race. Very club freindly with catchy songs like "Resurrection", "Companion" and the "I can dance faster than your lazy ass can" song "Difficult Reflections". This cd will soon be a main-stay in dance-clubs across the country. Gos Module is surely here to stay. [Z]

HEID
Arktogaa
Malignant
Post-industrial soundscapes similar to Ah Cama Sotz and Raison d' Etra. Imported from Sweden, bells and chimes float over slow-tempo rhythmic noise to create a vortex of mesmerizing sounds. Swirls of cold noise and ancient trances fitting for the soundtrack of a physiological thriller set in the brimstone lined pits of Hell or the newest Resident Evil video game. [BB]

HOCICO
Aqui y Ahora en el silencio
Interbeat
These individuals are beyond any doubt some very pissed off amigos. This isn't your orthodox industrial band that many times is formed by a bunch of rich spoiled brats that sing about war and unbearable pain when truly the only pain they know is their daddy not buying them the red jeep verses a white one. Hocico's incorrigible fury is only expected where these gentlemen originated. Their upbringing was amongst a land where the reek of feces is only a mild stench, and men are fed their own cocks daily. Hocico's newest release *Aqui y ahora en el silencio* embodies the veritable beauty of their seething wrath. Relentless gnashing rhythms are accompanied by Raeso s caustic and penetrating vox that can be nothing less than the paramount of industrial music. This is a box set and is limited to 1000 copies, and is no doubt Hocico s most ingenious release yet. The box is limited in its features, but the booklet that is included is overwhelmed with wonderfully disconcerting artwork and lyrics. I will say and repeat this is an absolute must! [VD]

IMPLANT
Kmputor
Flatline
Following the demise of Celtic Circle Productions, Implant, like many other bands on that label, looked like they would fade into obscurity. Fortunately, they've reemerged on Flatline with *Kmputor*. This label change somewhat reflects the growth of the band. There older releases were pretty straightforward industrial dance, but their new material is harder edged techno, a hallmark of the blurred lines between industrial and techno we often see from Flatline bands. At first I was a bit put off by the change, but after several listens it became apparent that Implant's music writing has matured quite a bit, and sounds far less derivative than their older material. The music itself still

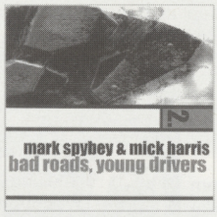
shows it's industrial roots, both through distorted vocals and through a crazed, adrenaline-pumping tempo. If you remember the New Order remix from the bloody shower scene in the movie Blade, then you get the idea I am talking about. The result sounds very high-tech and very slick, and at it's better moments sounds like the soundtrack of a futuristic serial killer. However, on the negative side, their were moments, especially during the slower songs, where I wanted something with a harder industrial style to it. So, if you like anything on the more techno side, such as The Galan Pixs or Negative Format, *Kmputor* is highly recommended, but die hard rivet-heads should probably steer clear of this one. [RM]

KID 606
Down With The Scene
Ipecac
"Crackling electro-noise-techno-experimental bull-shit crossover" is I've heard one fan describe Kid 606. Pretty close. Chaotic systems that maintain a lose sense of the whole. "Luke Vibert Can Kiss My Indie-Punk Whiteboy Ass" gives you a good feeling of this abstract techno arist and his feeling on the tormented souls of modern day electronic music-goers. So why don't you just raise those "Two Fingers in the Air Anarchy Style" and go ahead a shoot yourself, because either you are not going to understand this album or you will absolutely love it, but your mother is going to shove it up your ass when she hears it, so there! [Z]

LUSTMORD
The Monstrous Soul
Soleilmoon
A reissue of this 1992 release filled with the ambient void that drives the wickedest of men. Distant clangs of chains overflow the moaning silence and flawless screeching of everything that should be real. It's like a Japanese rock garden sitting on your face. [Z]

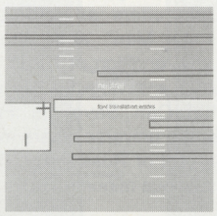
MACRONYMPHA
Intensive Care
Self Abuse
Forceful and severe, Macronymphia's *Intensive Care* pummels its listener victims with a torrent of uncooked and unceremonious noize. Vengeful noizes bombard the listener with incorrigible machinery malfunctions; and cell-mutating frequencies only the deaf can endure. This Japanese noize artist has an obvious Merzbow influence with the famed machinery-melting, ear crushing pandemonius clamor. Not a highly impressive piece, but I must say the most memorable feature of this cd is the cd booklet's artwork. Featured are charming in your face pics of gore and orgasm much like that of Merzbow. Macronymhia presents a mystical ear bleeding and mind disfiguring experience. [VD]

MARK SPYBEY & MICK HARRIS
Bad Roads, Young Drivers
Hushush



Part two in the threesome series brings the collective minds of Dead Voices On Air and Scorn. Smooth illbient beats and that catchy dub-inspired lounge drumming that makes Mick Harris so loved. It even features a special guest saxophonist Niels Van Hoorn on "Mister Bod" and some distorted phone ringing on "Institute Good Motoring on Bad And I Mean Bad Roads" That beautiful low-fi rhythm continues on with "Dschungel B-216" and "Muffel and then picks up to "Der Regen". Truly masters at work here and we can only wait and salivate in anticipation for the next release Mick Harris & Amber. [Z]

NEUTRAL
Font Translating Errors
Mad Monkey



Caustic industrial Drum n' bass that harkins back to the days of yore' when the Gods roamed the world and Autechre rained supreme. When Chromosome 57 stood tall with it's crystal spires and glass domes. Those days have of course been destroyed with much fire and brimstone and have now been replaced with groups like Nuetral, where the music is so good, it's painful and weird colorful 70's minimalism is the way to continue on to true enlightment. "Blue Paper" and "Bil Keane" respresnt and shows us all how it's done, abstract style. [Z]

OLIVER HO
Listening to the Voice Inside
Meta
"All hail Oliver Ho-the new master of techno!" We could not agree more. Kicking those simple 4/4 beats square in the nuts, and replacing them with a complex percuission and bombadier beats. A tribal feel runs throughout this UK

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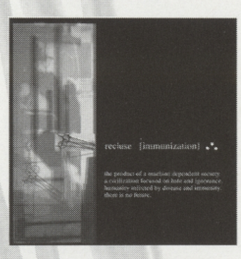

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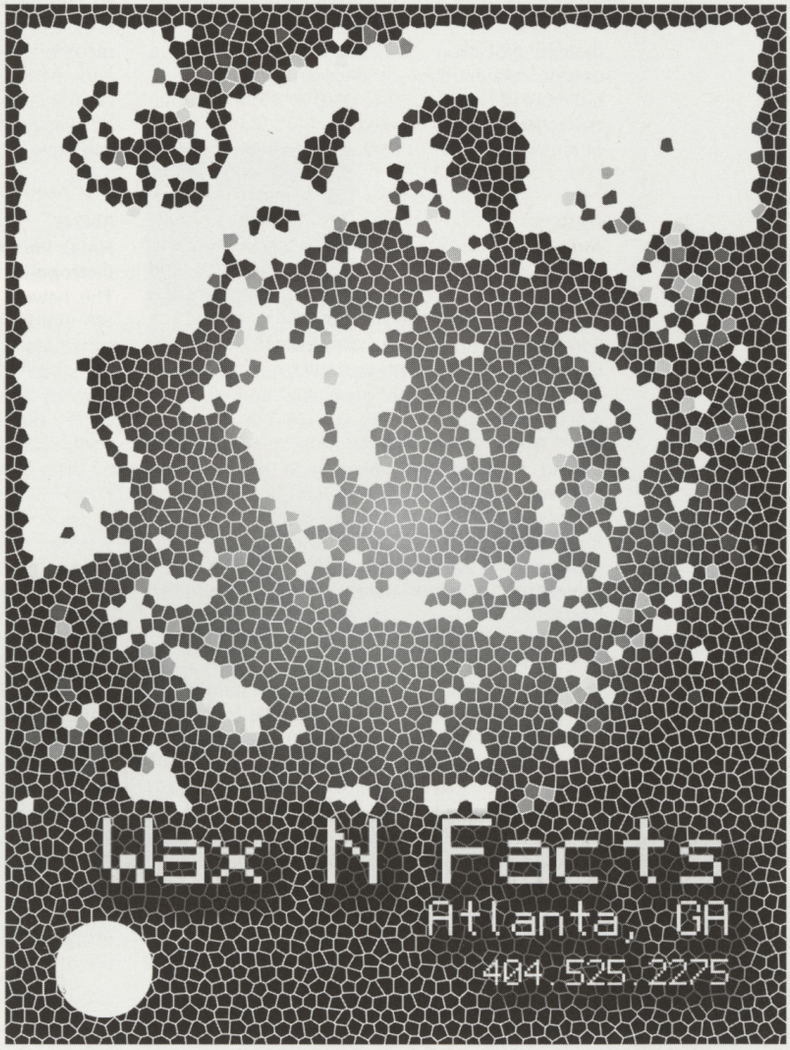


release, as distorted boices rumble, muffled and distant though the mix. Ummm-Hmmmm [Z]

PETITE MAL
Dreamcycle
Zen Flesh
Another delightfully soothing and disturbing piece reigning amidst the artnoize movement. The cd includes 2 songs that are about 30 minutes long each. Each piece focuses more on the ambient side of artnoize, while an unexpected pitch of pure unrefined noise lurches inbetween the patterned phrases. This is another worthy addition to the artnoize movement, albeit not an album that would ever be considered momentous in any sense. All in all, a very appeasing nightmare stimulus. [VD]

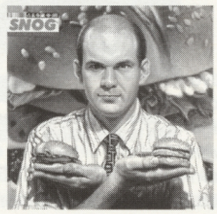
RAVENOUS
Phoenix
Metropolis
Ravenous justly explores the boundlessness of synths and lyrical tone that most electro artists are deficient of. Ravenous features several members of the fierce and remorseless power industrial band Funker Vogt. Unlike Funker Vogt, this project takes a softer approach to the dark electronic synthesis, where the intensity is very polished yet much less obvious. Ravenous' aim was to create something new and refreshing focusing more on lyrical ambiance than furious rhythmic form. The lyrical tone represents the struggle mankind faces in everyday life fighting for personal freedom, which is always ensnared by injustices and despair. The assortment of mixed samples are thirst-quenching and lean more towards the poppy side, although still remain passionate with the lyrical revelations that overlap them. This album is a perfect representation of the pop/electronica genre with a more cynical and thought provoking entwine. Ravenous is not a definite concentration on depression or cynicism, but more of a resistance to despair and the eternal recovery and perseverance of hope. [VD]

RESET
Ion Cro
Ion Cro 12"
[<unit>]
Straight ahead 4 on the floor techno with a score of noisey beats. Patrick Stevens (Hypnoskull, Sonar, Sona Eact) strives to push the boundries of electronic music and with *Ion Cro*, he does just that. There is no attitude here, just the solid driving rhythms that have made him famous. Uptempo and full of energy, Ion Cro is sure to crash into the doors of the local discotech and pull those starving coproprate ravers out of 1979 acid-washed loops and into the future, or at least a true representation of the future full of fast, if not gritty, beats. [BB]

V/A RISE/CONVERGE
This is truthfully one of the most interesting compilations I have come across in a long time. According to the sequencer of the compilation, Rise/Converge had a specific goal in mind, which is to require different forms of electronic music and collaborate them into "one continuous college of sound." I must say his mission was accomplished absolutely. Electronic forms such as drum'n'bass, noise, jungle, experimental, trip-hop, acid-jazz, ambient, and dub are assorted throughout the cd in an adjacent and unparallel fashion. This electronic fusion has successfully shaped many divergent genres, and has fashioned an ingenious sundry of synthetic rhythms and tempo into a solitary species of simulated reverberation. Featuring an assemblage of substantial artists such as Scorn, Mothboy, Zenopede, and Ocosi, and a peculiar golden cardboard cd encasing, Rise/converge is a must have! [VD]

ROBERT RICH
Trances/ Drones
Release
It is not everyday one can unearth an ambient piece that doesn't intentionally putrefy the level of serotonin in their brain. Robert Rich is doubtlessly one of the most vibrant and reflective ethereal/ambient composers of the genre. *Trances/Drones* creates lush, wraith like textures that shape the tenacious chaos of cosmos and dimensions into a lone stillness. The obsidian shadows of the echoed soundscapes embrace natural sounds and synthetic samples generating soothing yet melancholic ethereal structures. Well-known for his inventive "Sleep Concerts," which are made up of 8 hours of ambient drones and forty winks, Robert Rich's contributions to the ambient genre have become an essential. Highly recommended to insomniacs and spiritualists alike. [VD]

SLEEPING WITH THE EARTH/ COMBAT ASTRONOMY
Troniks
Rain, rain, go away and come again some other day. Get replaced by deep bass vibrations that tear at ground like a so many rapid dogs. Sleeping with the Earth and Combat Astronomy go head to head with a cd of rumbles and the disjointed screams of someone beeing eaten by a concrete mixer full of gravel. Opening track "Another Stain" shows the true horror of thunderstorms while "This is my Room" takes you a bouncing voyage remenescent of early Klangstabil. "J-Vaz" is a recorder held behind a the engines of jetfighter and melted, along with the person holding it. California based Troniks is doing an admirable job of keeping us knee-deep in beautiful noise and you have to love them for it. [Z]



SNOG
Relax into the Abyss
Metropolis
The newest remix album of everyone's favorite techno god. "The Infernal Advocate" , "Oil", "The Crumbling Land" and "Chasin' and the Jargonauts are four new notches on the bedpost of Mr. Thrussel. Highlighted with booty-shakin, ear-twitching, chin-jigglin' remixes by demi-gods like Beefcake, Xingu Hill, and Black Lung. Girl-powered Ubin offers an affordable solution to "Real Estate Man" and Shaolin Wodden Men give a burly rendition of "Slide into Extinction, while Spacecat is saving the day with "Is There No-one That Can Save Us From Todat?". It's like an alternate universe where every one is either David Thrussel or Ross Perot. But I think the Perots are an obvious minority. [BB]

STILLSTAND
Ordnung
Troniks
German experimental voids created full of voids, washes and the occasional Sega video-game scores. "Folge" gives that feeling of a Final Fantasy game, while the title-track "Ordnung" harkens over to Staalplatt and early Noise Museum releases. Good for laying back and enjoying a dinner of New Age dietary suppliment. [Z]

V/A SUBOUT
Metropolis
Basic Unit Productions teams up with Waldorf Electronics to bring the best, if not most well-known, faces in the underground electronic and synth-pop scene. With names like Oomph!, De/Vision, Front 242, Wolfsheim, Frontline Assembly, Diary of Dreams, and Cleaner; the rooster is definitely grand. All of the big bands giving their best representation of their Waldorf instruments with mostly exclusive and unreleased tracks. The only thing missing is :Wumpscut:, but everyone knows that Mr. Ratzinger builds his own equipment from scratch using just his hands and a small flat head screwdriver. [GB]

THE UNQUIET VOID
Between the Twilights
Middle Pillar
Between the Twilights is yet another uninspiring ambient piece that attempts to travel the dreary thoroughfare of solemn and dawdling dubs of ethereal soundscapes. At times "the unquiet void" has a mere potential of Zoviet Francian structures, but primarily a monotonous form of one key drivel invades any construct of imagination. The Unquiet Void may possibly release an actual composition in the future, but at this time its clandestine attempt at mainstream ambience should simply be rebuffed. [VD]

V/A TRANSCENDENCE
Doppler Effect
"A dark culture sampler" is a good way of describing people who play with music with the lights off and ear-plugs in. A overall bland sampler of the bands from the Pacific Northwest. Out of 16 tracks, only a slim handful scream "hey, we have potential!" and out of those only three or four really scream "HAAAAAIIIII!!!!" From Noxious Emotion to the MC 900ft Jesus vs. Industrial music sound of Attenuated Euphoria (MC Death) to Thine eyes. After all that wading, the last track is the one track that makes everything worthwile, Mfd breaks down distorted drum n' bass like Somatic Responses and Dryft. Someone to surely keep an eye on for the future. [Z]

TOTAL SCIENCE
Remote Control
Timeless
Old-school drum & bass being made how it was supposed to be made. Hard, dark and a little crunchy. The Hive meets Somatic Responses in an all-out gas-mask wearing mortal kombat. Two words, Wick Ed [Z]

V/A WRECK THIS MESS II
Noise Museum
Ambient-Industrial vs Electronic-Dub vs Hypnotic-Grooves. You got that right. There comes a time when everything runs it's circular cycle and meets everything else, usually a big collision. The compilation highlights that very mess, covering the dub-influenced Twilight Circus to Systemwide to Holon to the very well-known DJ Spooky to Silk Saw (Ant-Zen) to Starfush Pool. Laid back and plum full of relaxation. Perfect foll late-night cruising through over-populated, yet run-down, down-town districts. [Z]

XORCIST
Insects & Angels
Metropolis
The new album Insects & Angels Differences & Indifferences, is very much in the style of the previous album *Nomad*. There is even a new mix (the 8 legged mix) of Spider from *Nomad* on the new album. As the album begins, I feel as though I should be floating in the air meditating as in 'The

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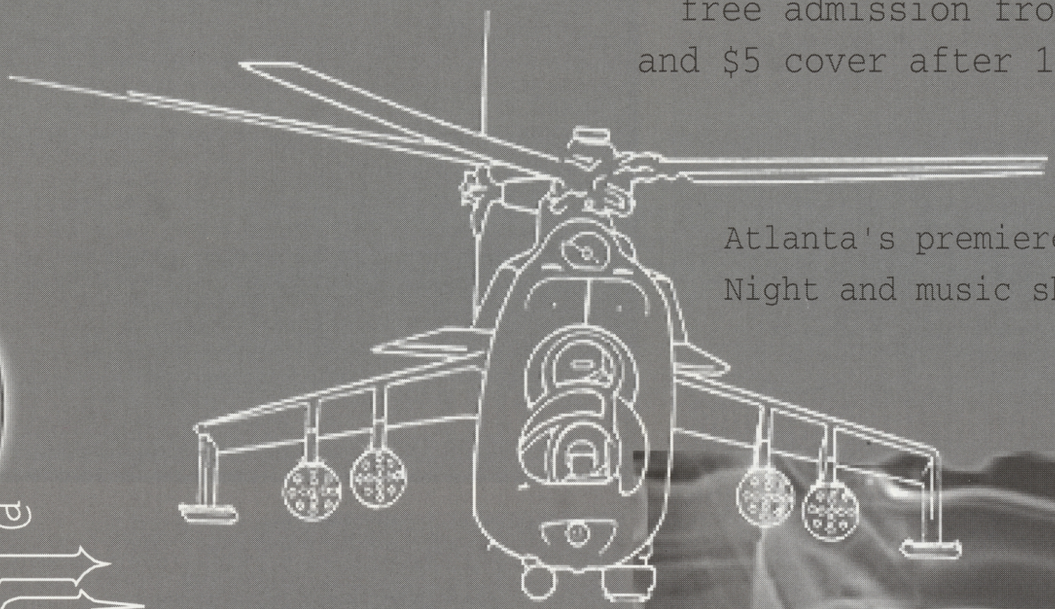

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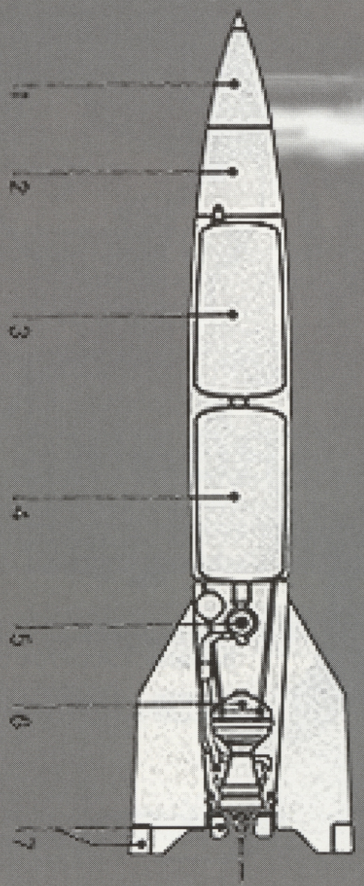

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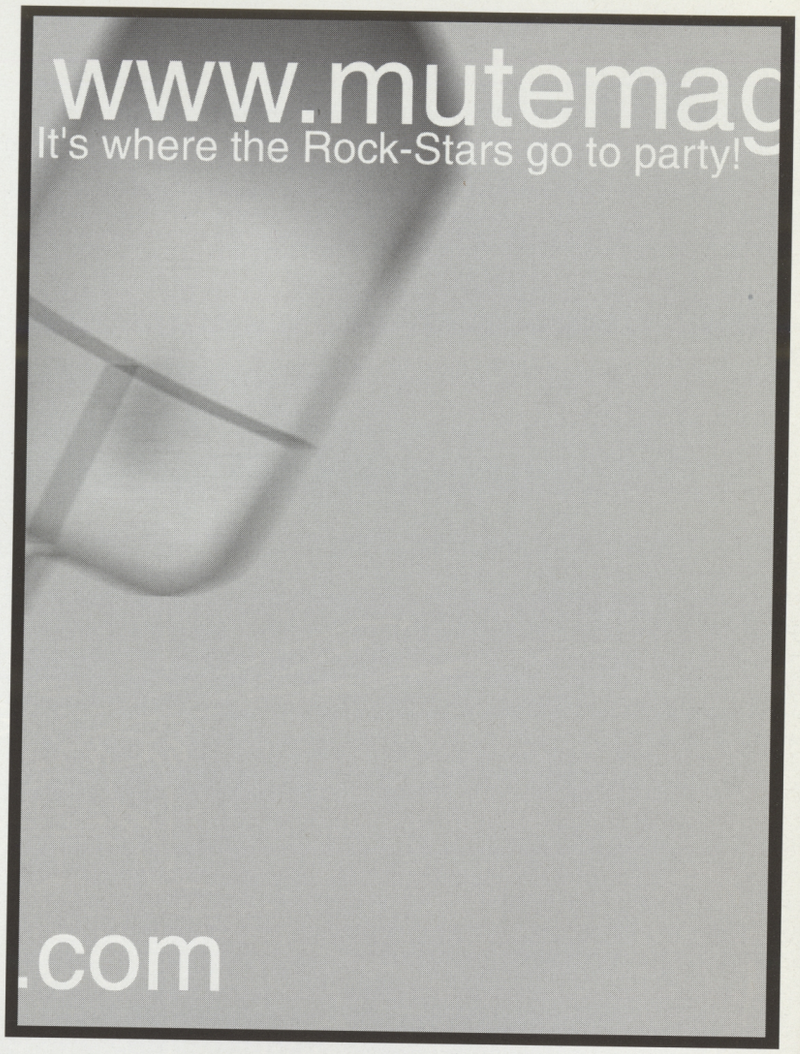
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ottom'. Don't get me wrong, this is not an insult ecessarily. It's very calming. As cheesy as it may ound, the album also contains many haunting elodies, slight crisp drone, Middle Eastern vocals in e background, and a slow pimp beat such as in nsecticide'. There's the occasional Eastern flavor nd phat beats as in 'Thoughtful Pools'. The Eastern ounds come and go throughout the next few songs nd the feeling remains very peaceful, a virtual oundtrack for someone traveling through space or me. Keep traveling and you come upon the track tled 'Score Experiment #1' and we have now landed pon the planet of the Final Fantasy characters gone rong or in agony, take your pick. You can just see our character running from the evil Chocobo to the ythm of the guitar. I think I'll stop now, but I think ve made my point. [JG]

/A XXX'D GENERATION
<unit>]
echno music in the mind of a mad man. XXX'd eneration highlights the newest artists in the echnoid scene. Where most labels use comps to pit here own artists with those of the more well known ariety., XXX'd takes everyone and throws them into ne big free-for-all. From the drum n' Base of Typoid, ryft, and Feuk to the dark techno of Votaic and Dr. log, to the hardcore electronics of DJ Tron and eset. This compilation ties all of those wonderful ub-genres together and fastens them a cute little ow with the relaxed beats of Goran Besov and the xplosive bass of Bombadier on top. This is the uture of electronic music and it's so pretty. [BB]

EN POX
lew Dark Age
Malignant
en Pox coloring contest: You take 15 children of the damned, stick them in a completely white room devoid of all furnishings. You then let them color Pokemon coloring books and record their satanic whispers. *New Dark Ages* flows over your head like so much water that creeps into your lungs and pushes out all the air. Six awe-inspiring tracks that call forth feelings of despair and the overwhelming urge to drive really fast along mountain roads and finish everything by sailing off a cliff and crashing into the watery rocks below. [GB]

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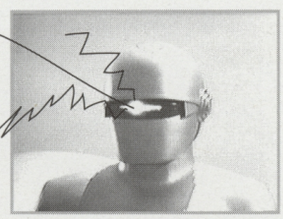

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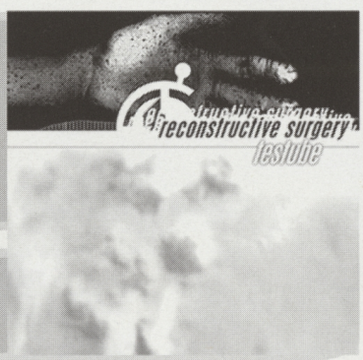
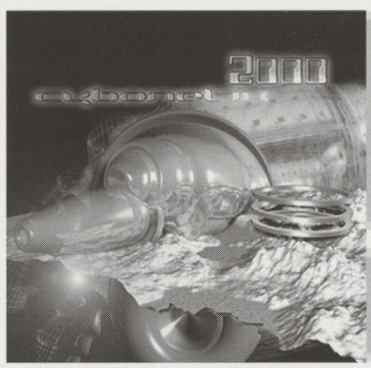
deeply textured synthetic sounds combining the awesome programming and distorted vocal hooks of Jeff Danos, and smooth female vocals by Christina Danos as well... with many new remixes of songs from his "Bioplaza" CD!





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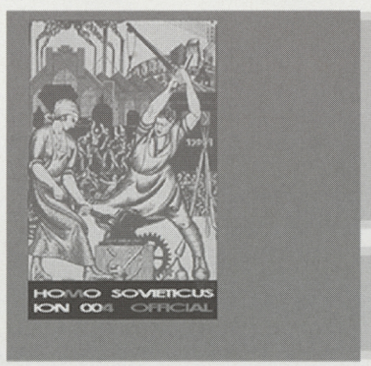

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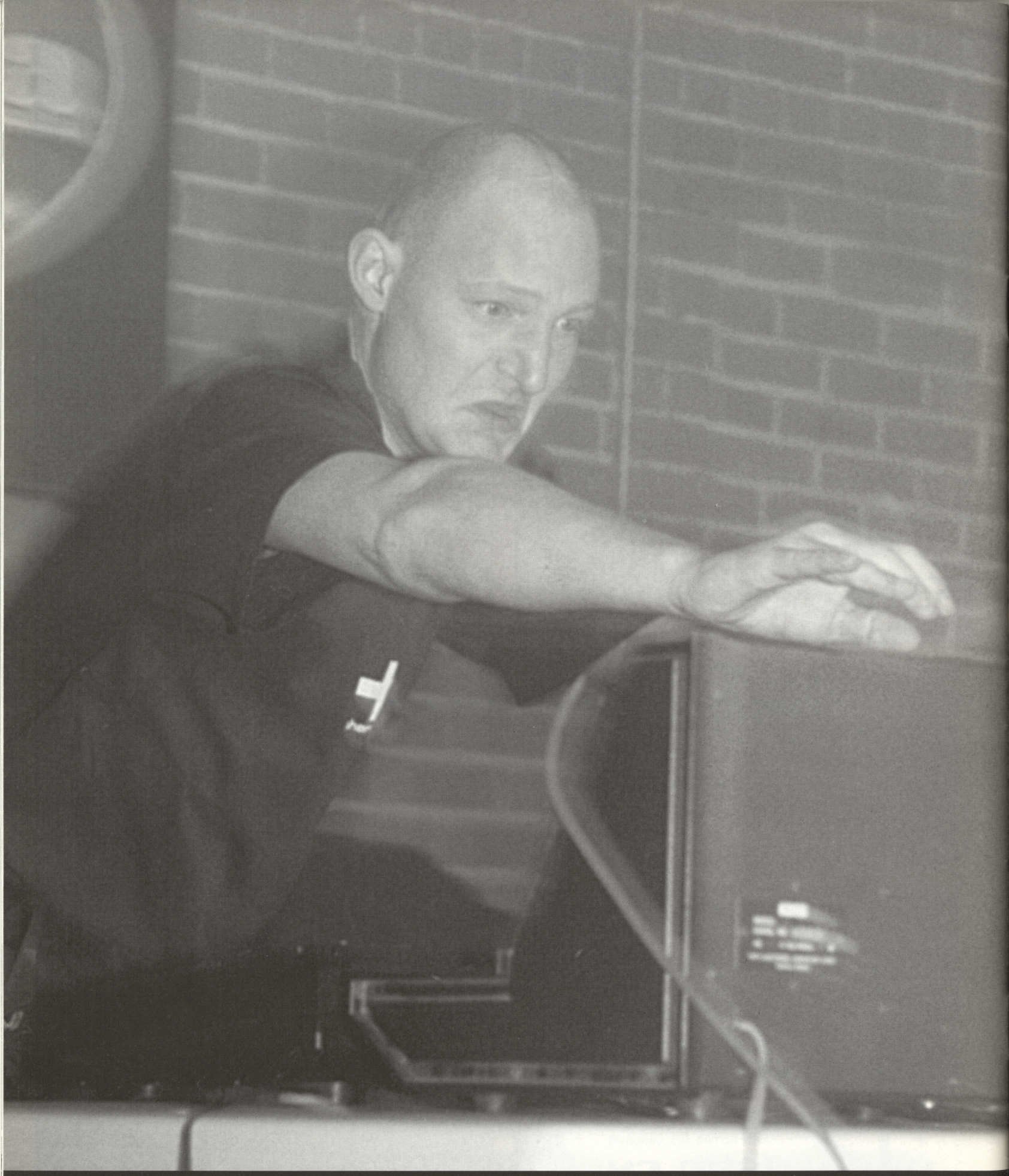

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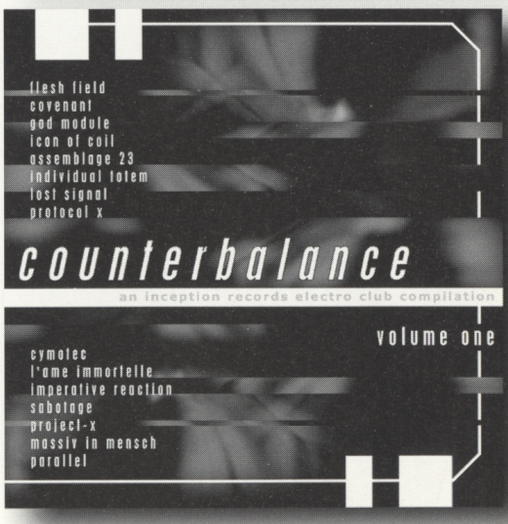

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